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148. MENDELSSOHN. SIX GRAND SONATAS. PHRASING, FINGERING, ANALYTICAL FOOT-NOTES &c. BY Dr CHARLES W. PEARCE.

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Prefatory Remarks.

Much depends in these Sonatas on the right choice of the Stops: however, as every Organ with which I am acquainted has its own peculiar mode of treatment in this respect, and as the same nominal combination does not produce exactly the same effect in different Instruments, I have given only a general indication of the kind of effect intended to be produced, without giving a precise List of the particular Stops to be used.

By "Fortissimo" I intend to designate the Full Organ. by "Pianissimo" I generally mean a soft 8 feet Stop alone. by "Forte" the Great Organ, but without some of the most powerful Stops: by "Piano" some of the soft 8 feet Stops combined. and so forth.

In the Pedal part, I should prefer throughout, even in the Pianissimo passages the 8 feet & the 16 feet Stops united; except when the contrary is expressly specified. (see the 6.th Sonata.)

It is therefore left to the judgment of the Performer, to mix the different Stops appropriately to the style of the various Pieces: advising him, however, to be careful that in combining the Stops belonging to two different sets of keys, the kind of tone in the one, should be distinguished from that in the other: but without forming too violent a contrast between the two distinct qualities of tone.

F. M. B.

2638685

Editorial Preface.

During his visit to England in 1844, Mendelssohn was commissioned by Mr Coventry (of the firm of Coventry and Hollier, music publishers of 71, Dean Street, Soho.) to write a set of three voluntaries for the Organ. On his return to Germany in July of that year, amidst pleasant holiday surroundings at Soden near Frankfort-on-the-Maine, Mendelssohn first began to execute this commission. By the end of August, he had nearly finished his task, and wrote to Mr Coventry saying that he should like to call the pieces "3 *Sonatas* for the Organ" instead of *Voluntaries*, because he did not know precisely what the term Voluntary meant. This alteration in the title having been agreed to by the publisher, Mendelssohn wrote again early in 1845 to say that he had written a kind of Organ School in Six Sonatas for that instrument, and desired to know whether the publisher "would like to have the whole work, or only one half of it." Mr Coventry replied that he would take the six, but that he would prefer to issue them in two books, each containing three Sonatas – a proposal which was readily assented to by the composer. The entire work was published in October 1845, by subscription, at one guinea per copy. The metronome marks were added in pencil to the proof copy by the composer, at the request of Dr E. J. Hopkins, the then recently appointed organist of the Temple Church, London. Dr F. Schlemmer (to whom the work was dedicated) was a lawyer who was an intimate friend of Mendelssohn's, and subsequently became a relative by marriage.

Two copies exist in M. S, one in Mendelssohn's own autograph – now in the possession of Mr Arthur O'Leary – the other (made by a copyist but containing alterations in Mendelssohn's own hand) belongs to the composer's family.

The present edition gives the text exactly as the composer wrote it, for Mendelssohn was a musician who gave a great deal of consideration as to how a passage should be written, and there seems to be no valid reason for making any alteration whatever in the "laying out" of the music. The Editor is therefore responsible only for:-

(a) Fingering and Footing marks.

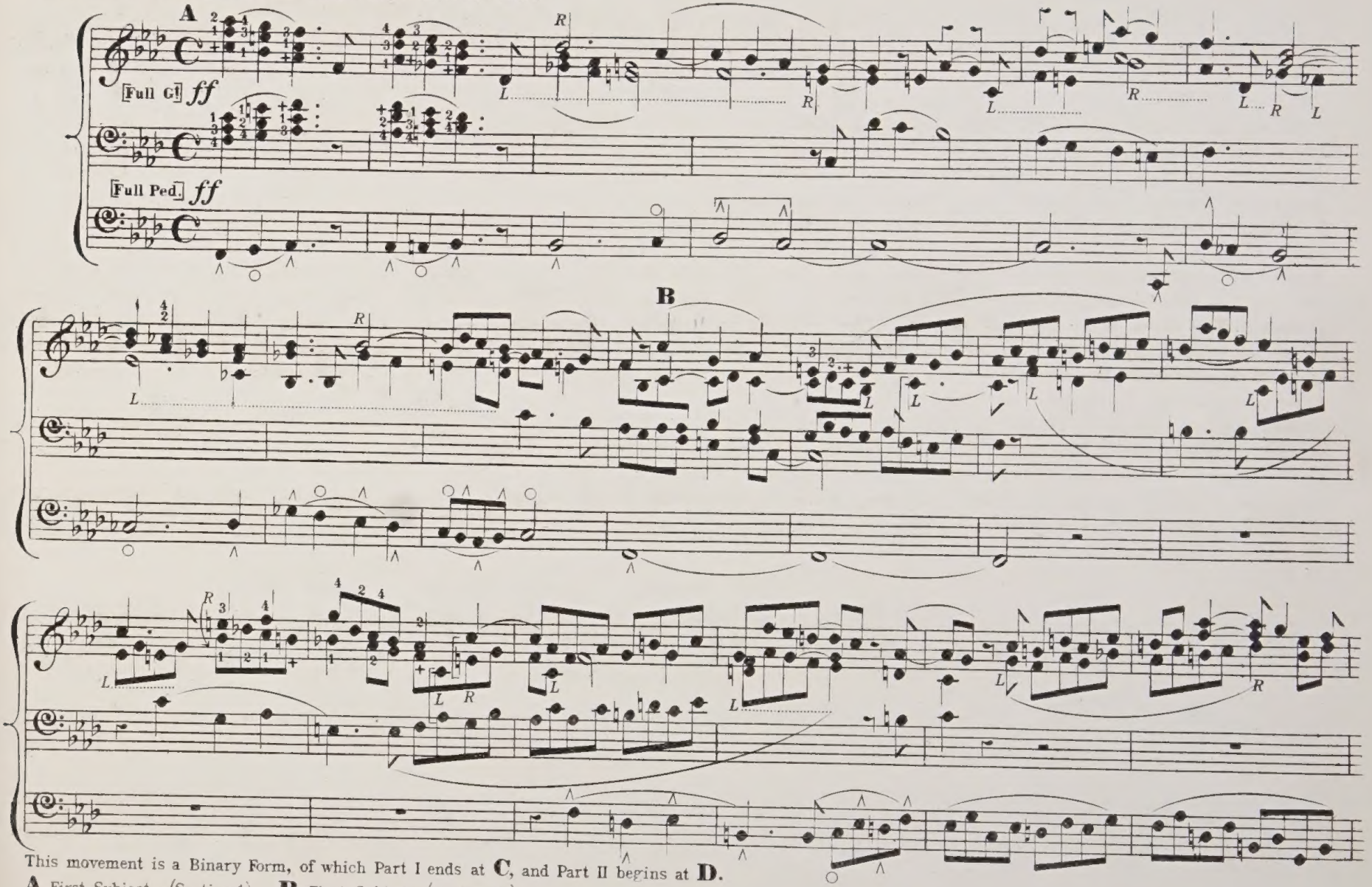
(b) Suggestions for registering the various movements on a Modern Organ (which has infinitely greater capabilities than the instruments of Mendelssohn's time.)

(c) Brief analytical remarks on the plan, or formal design of each movement – for which the Editor gratefully acknowledges suggestions made by Professor E. Prout. Mus: D. and other professional friends.

It is hoped that this "Academic Edition" of Mendelssohn's immortal Organ Sonatas will supply a want long felt by Organ Students and Teachers.

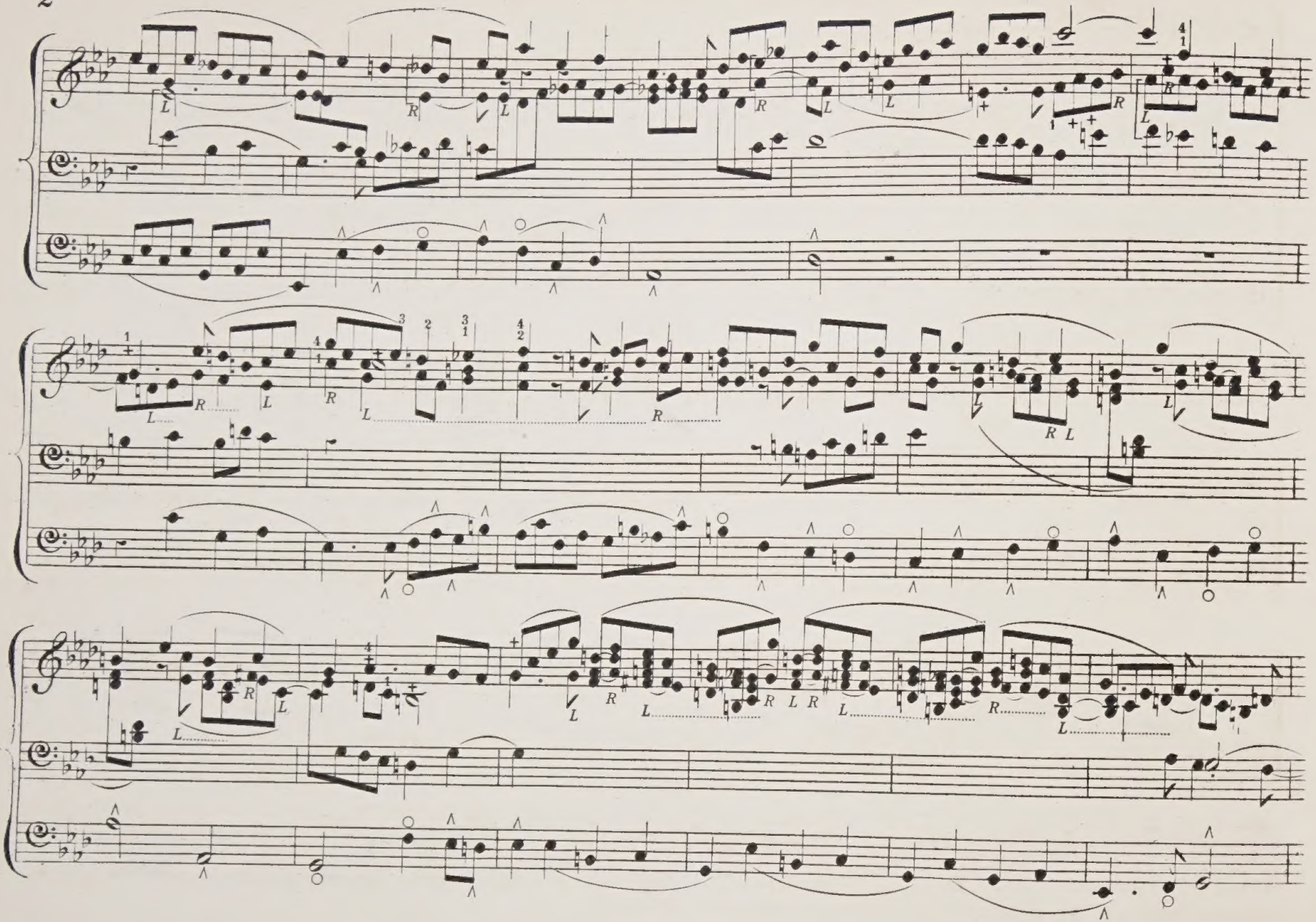
Charles W. Pearce.
Mus: D. Cantab:

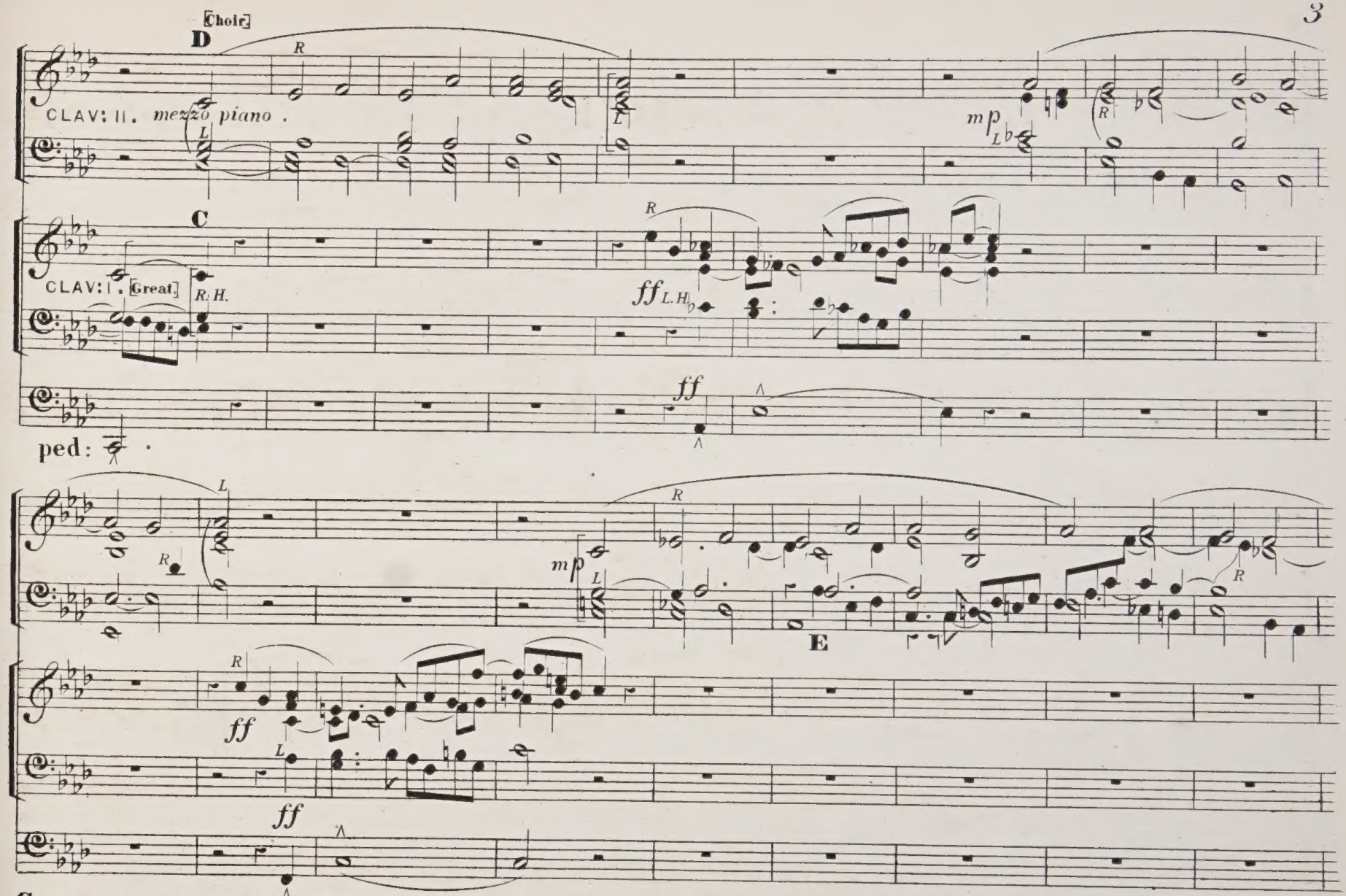
ALLEGRO MODERATO e SERIOSO . M.M. ♩ = 92.



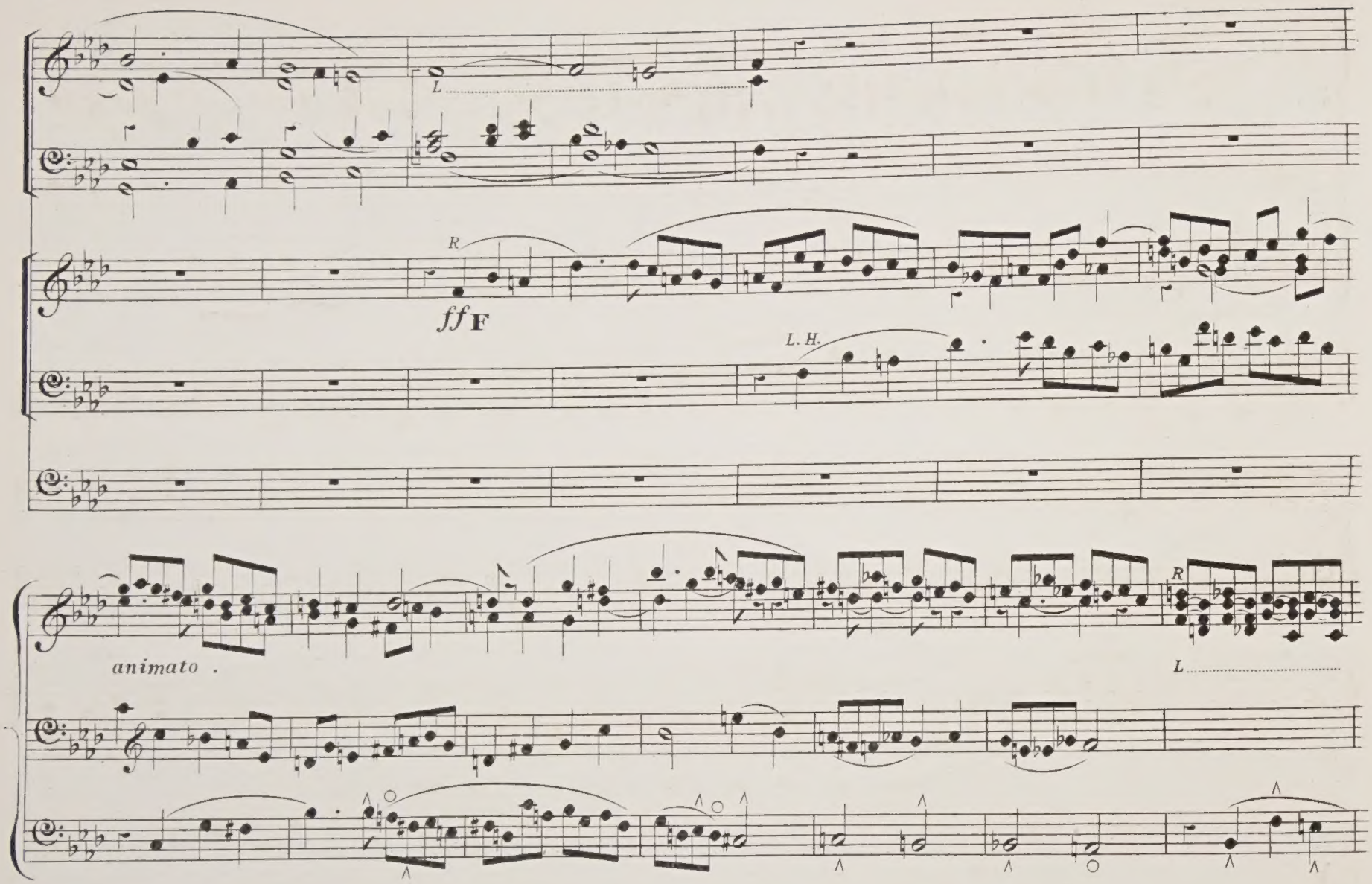
This movement is a Binary Form, of which Part I ends at **C**, and Part II begins at **D**.

A. First Subject. (Section 1.) **B.** First Subject (Section 2.)

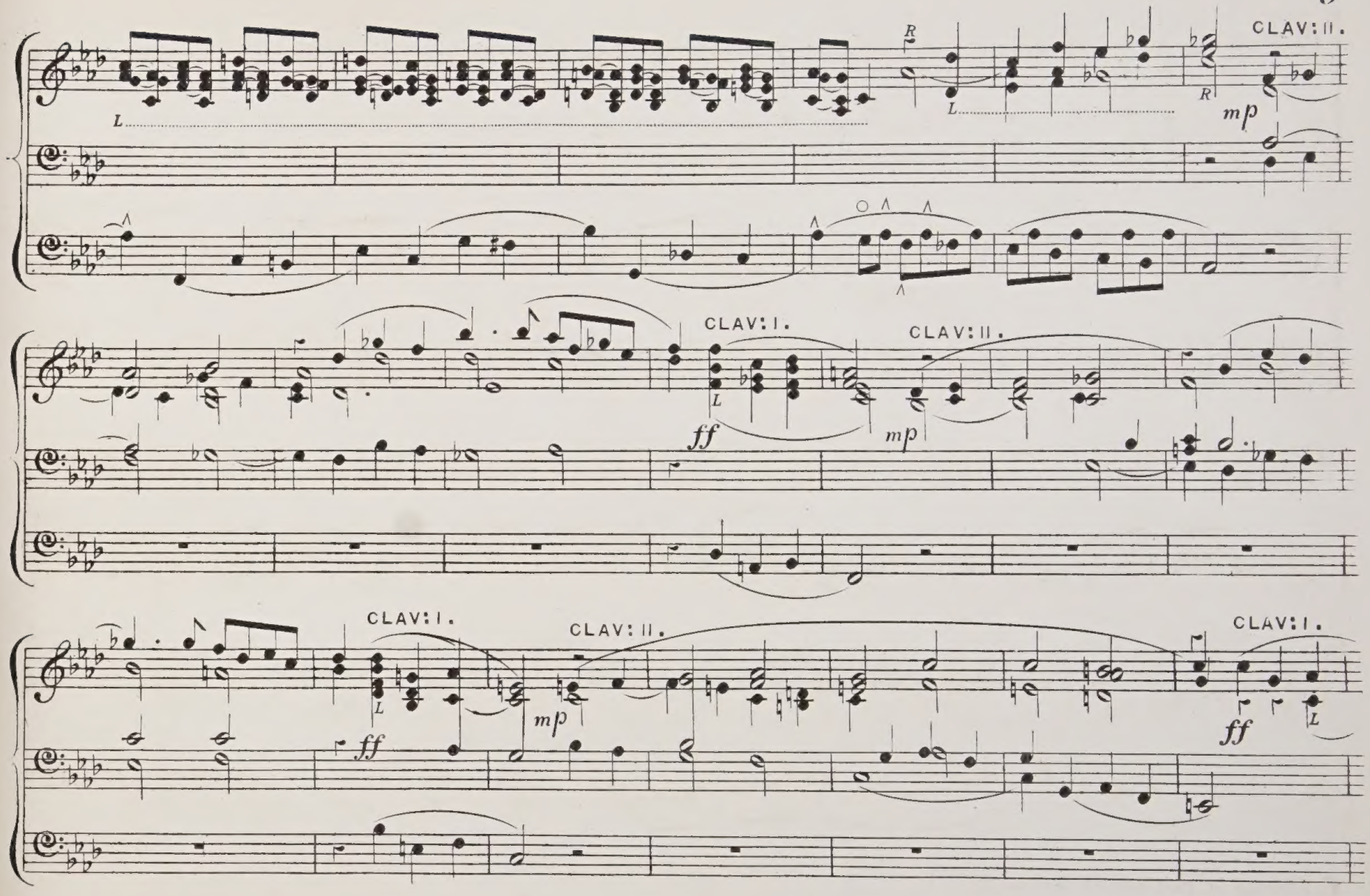




C. End of first part of the movement. **D.** Beginning of second part. The *Choral* introduced here is "Was mein Gott will, das gscheh allezeit" (Französische Volksweise 1529.) At **E**, notice First Subject Section 2 combined with the Choral.



F. Inversion of First Subject (Section 2.)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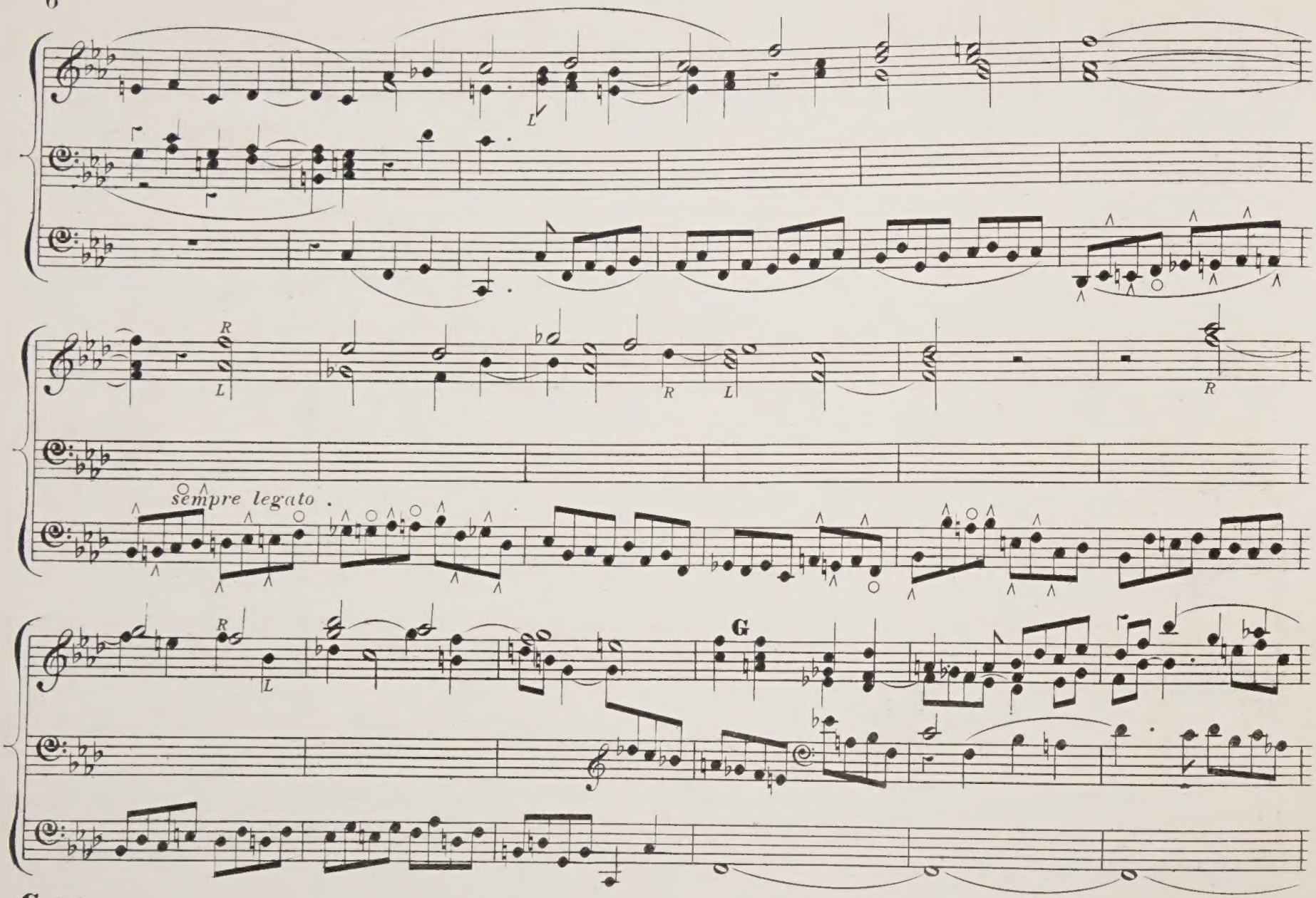
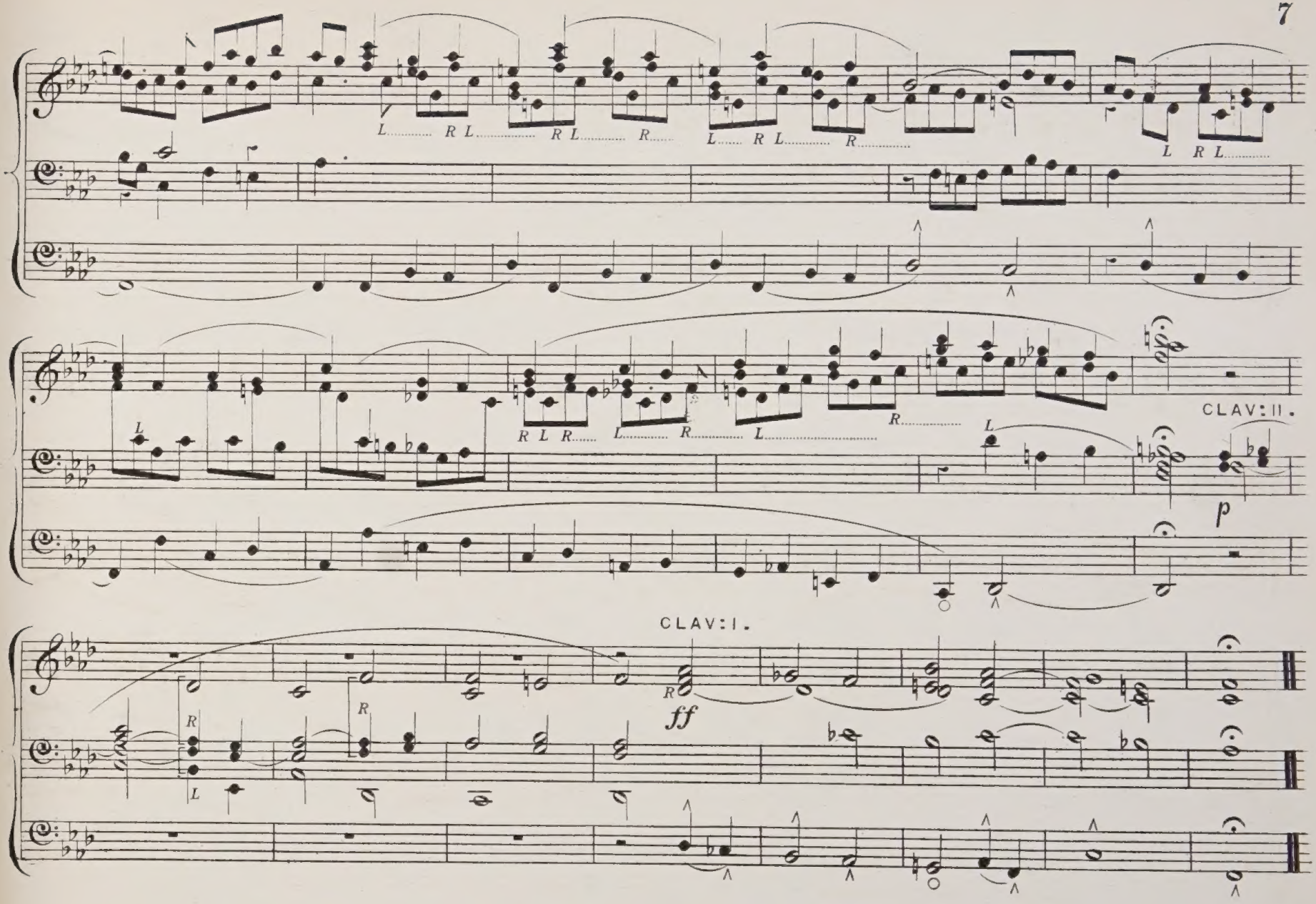


G. Coda.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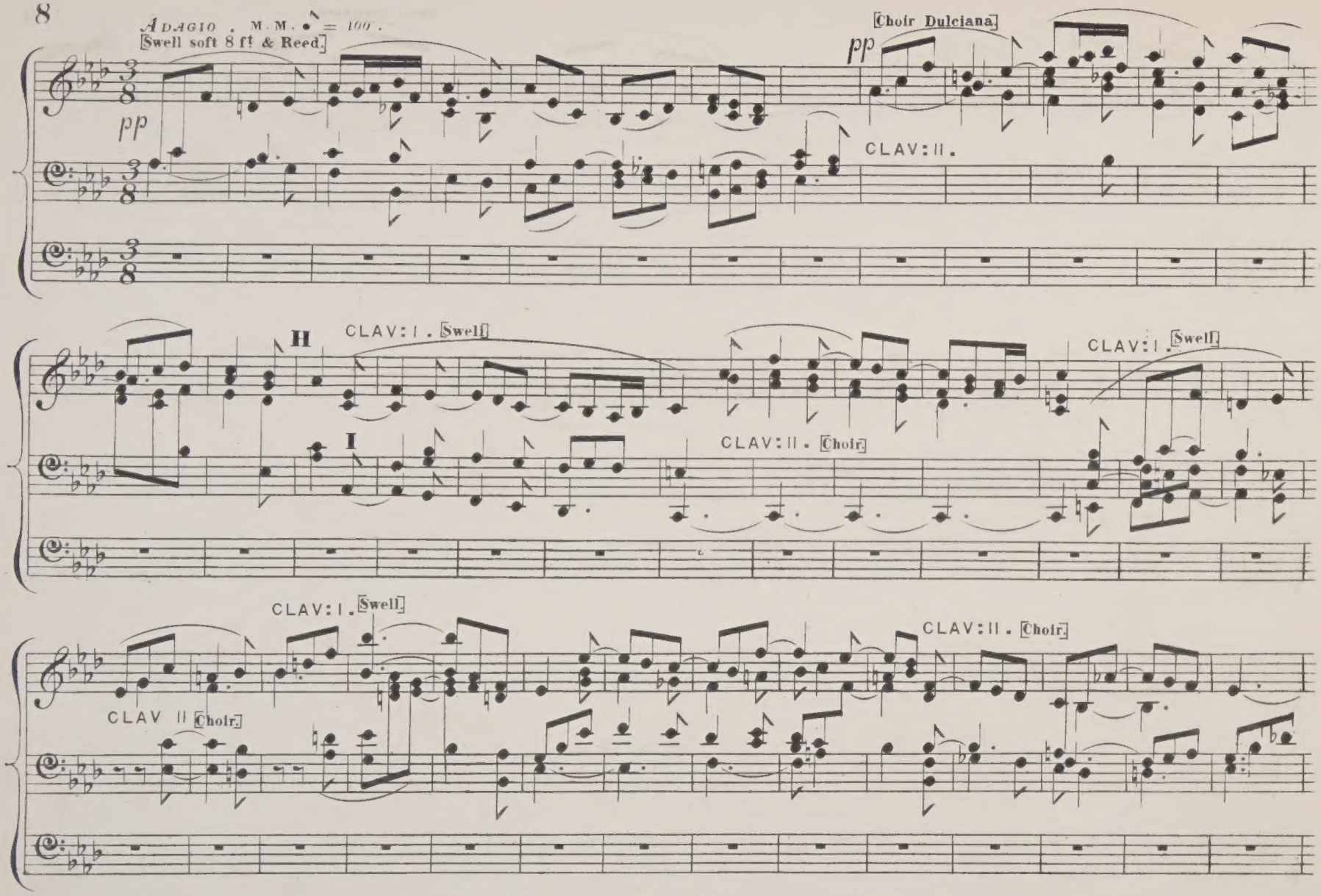
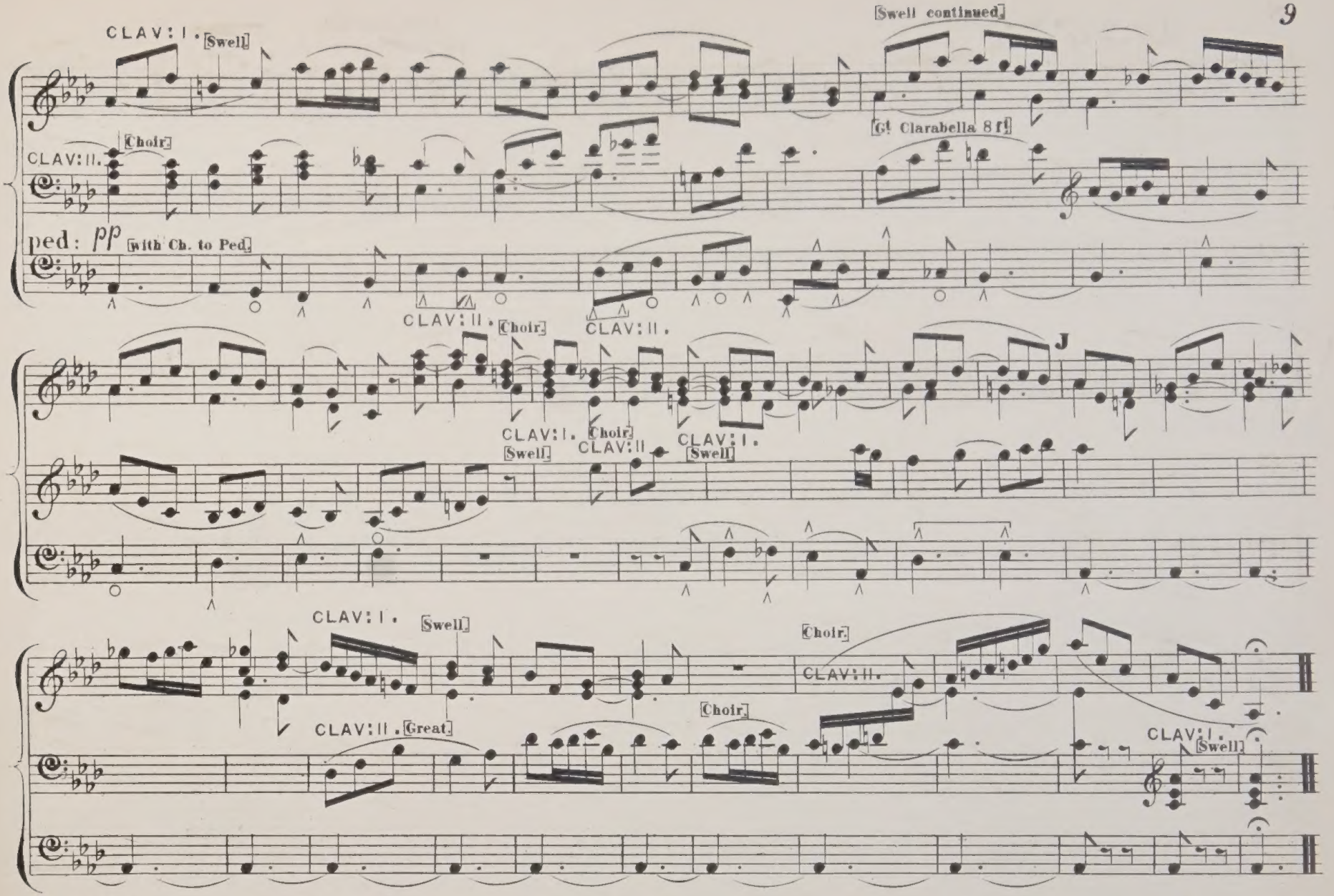
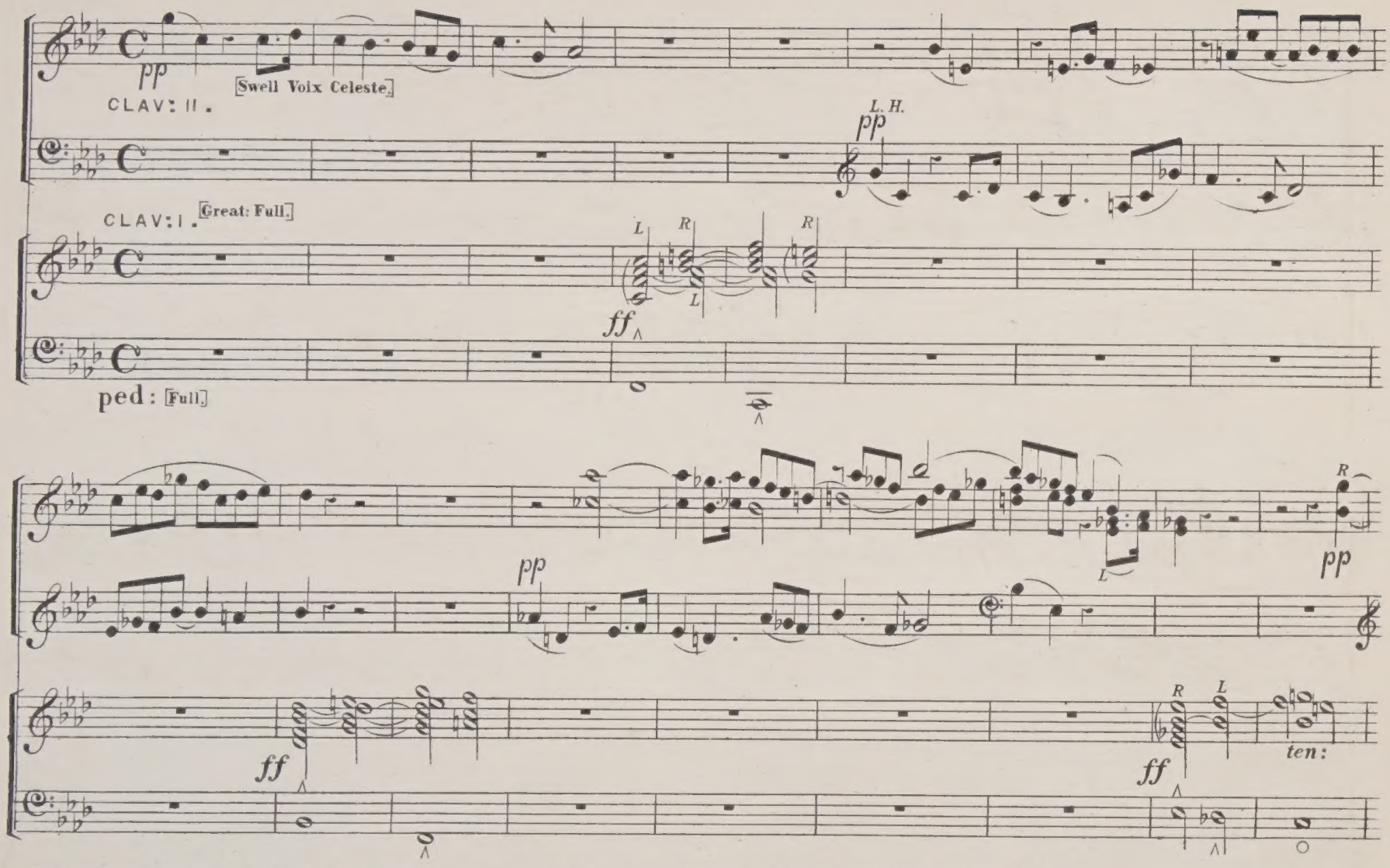


This movement is a Binary Form, of which Part I ends at **H**, and Part II begins at **I**.

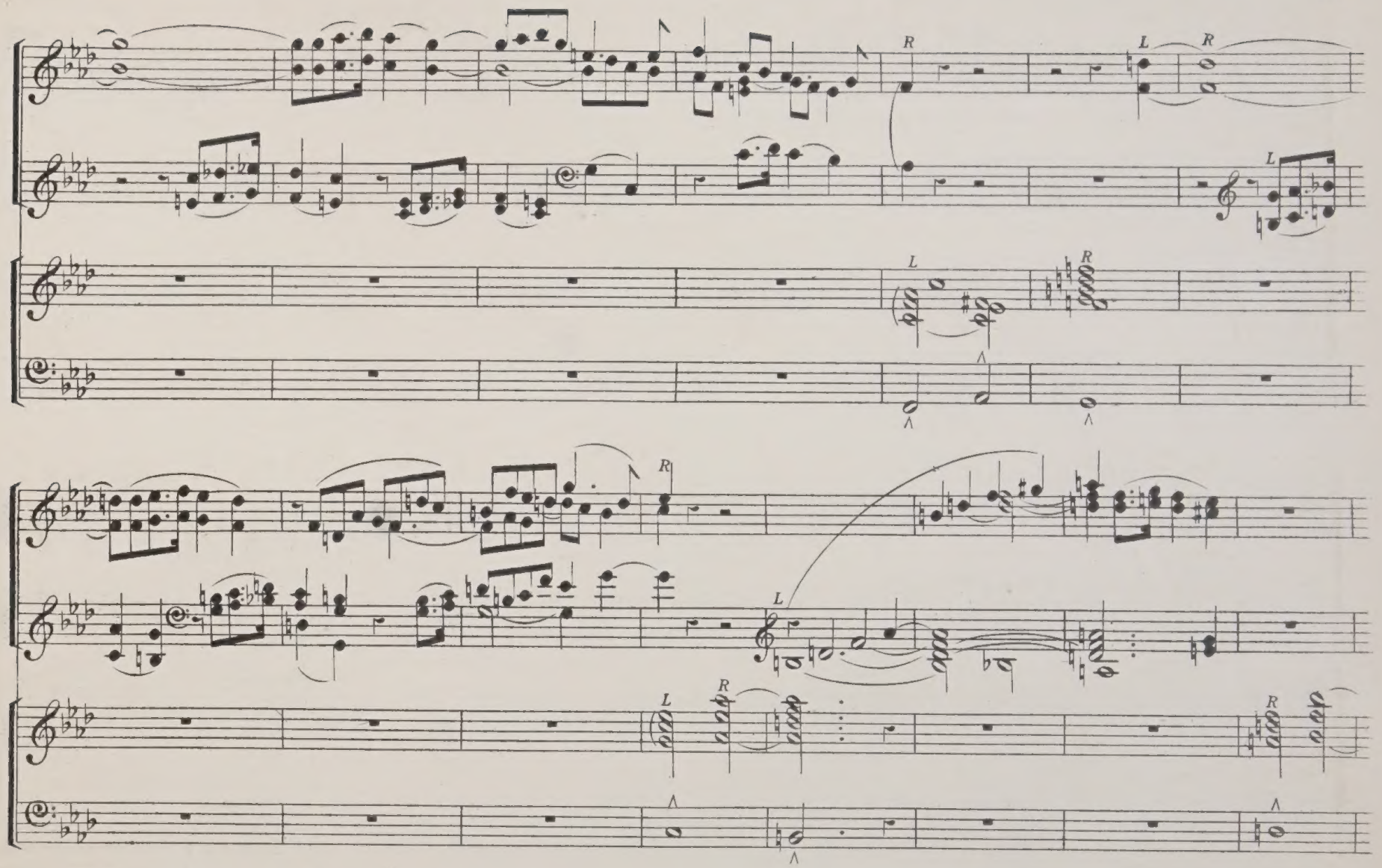


J. Coda, built entirely upon a Tonic Pedal.

ANDANTE RECITATIVO. M.M. ♩ = (about) 80



This movement suggests the idea of a kind of dialogue, questions being plaintively asked by the imitative passages on the Swell, which are answered by the bold chords on the Great.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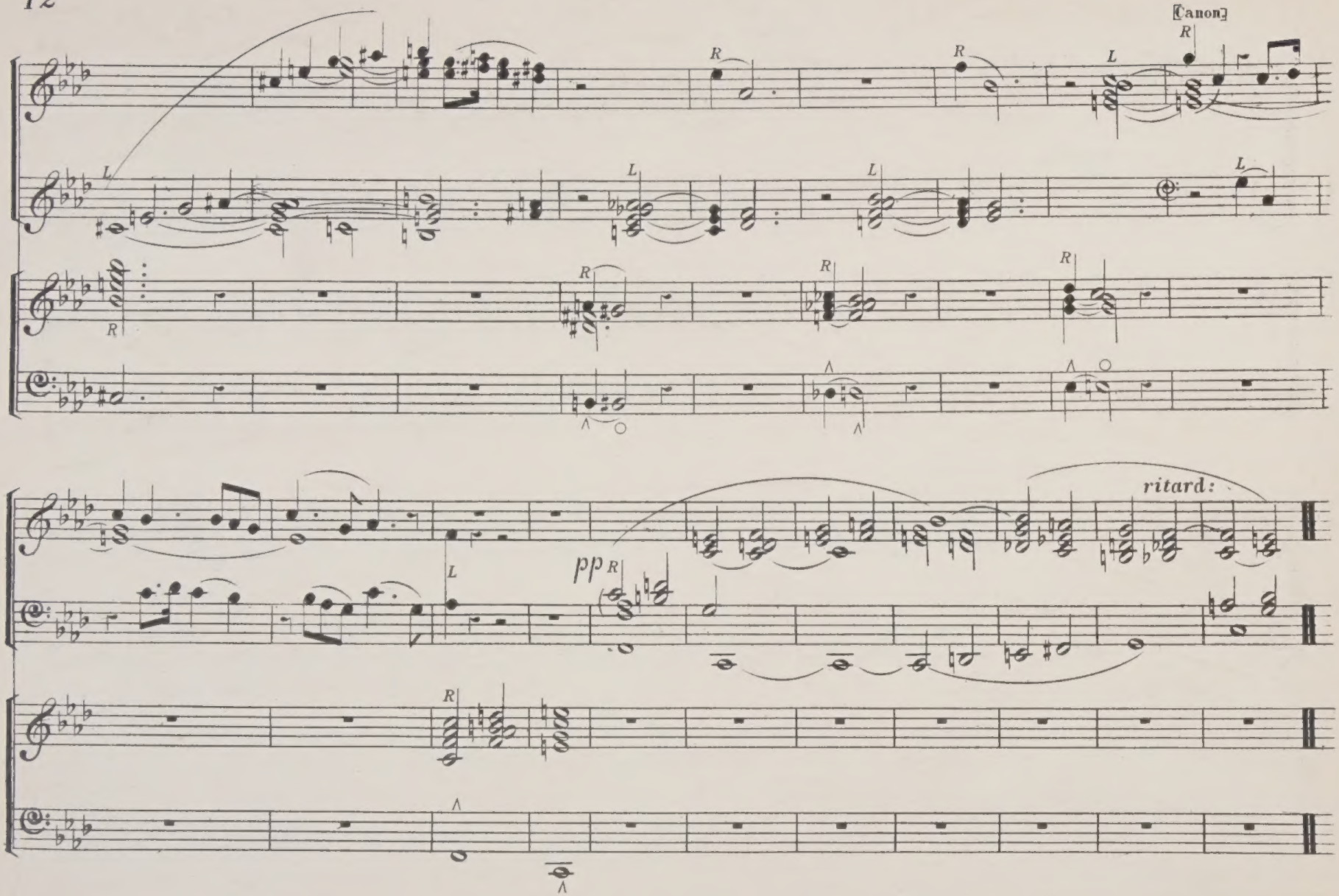
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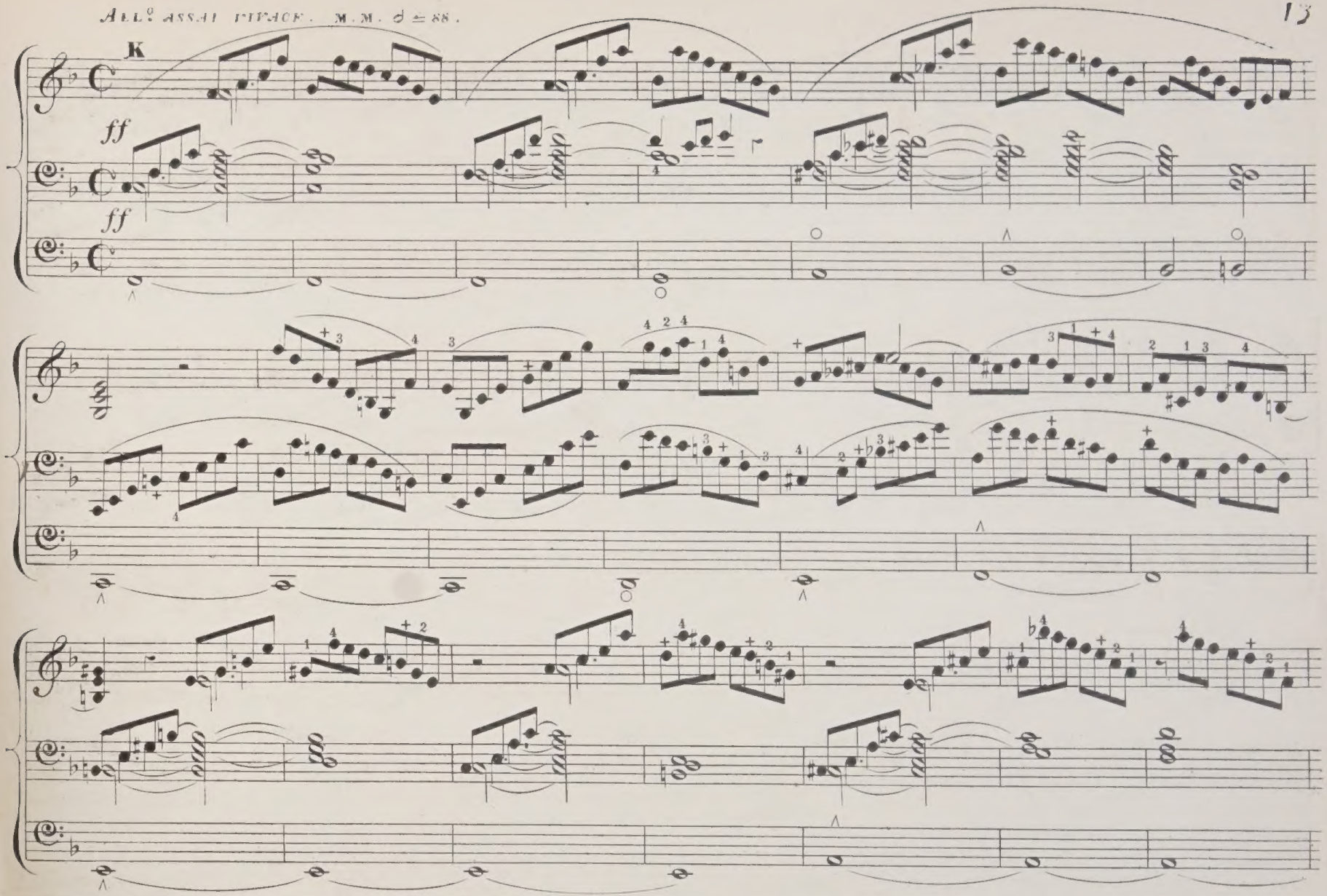
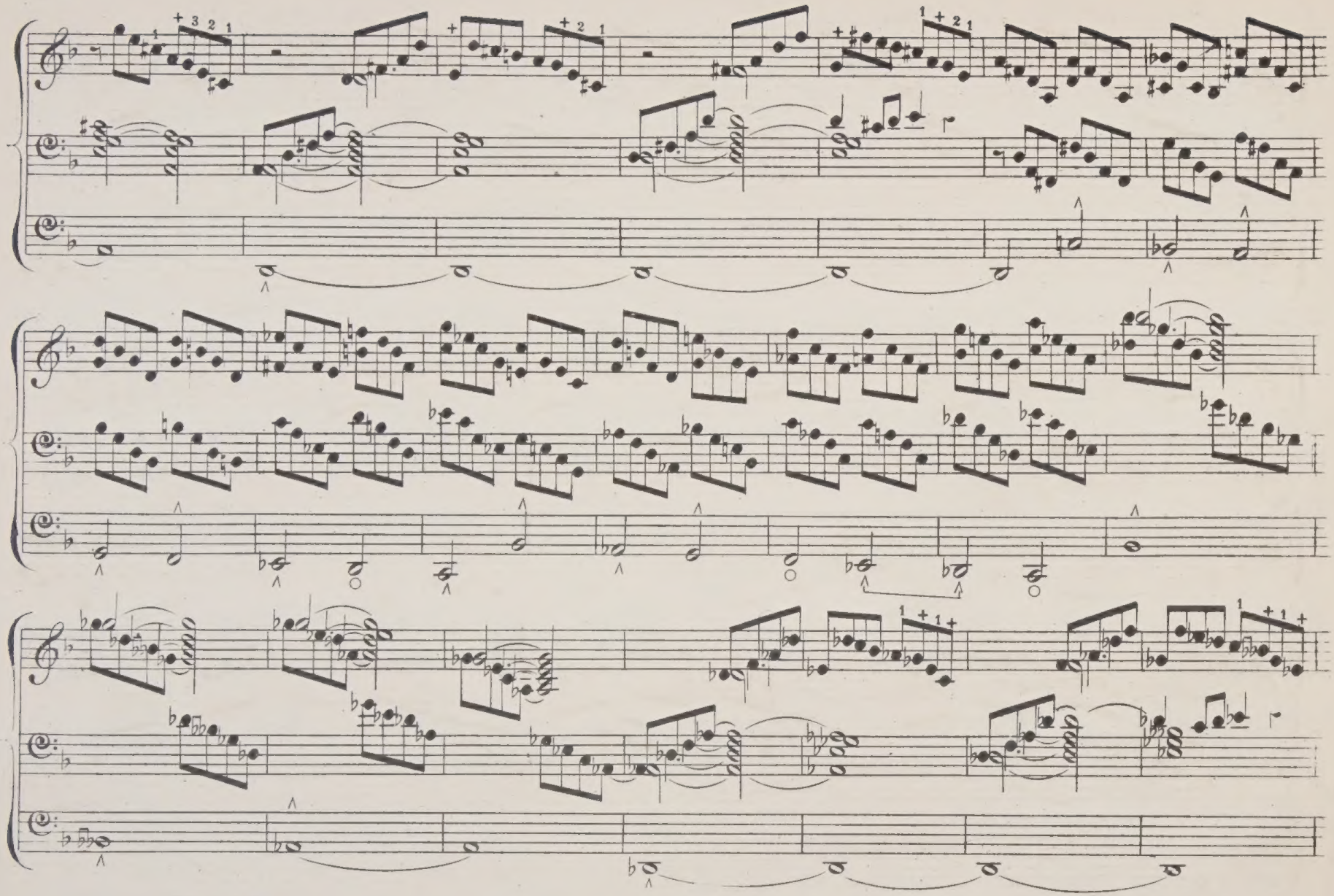
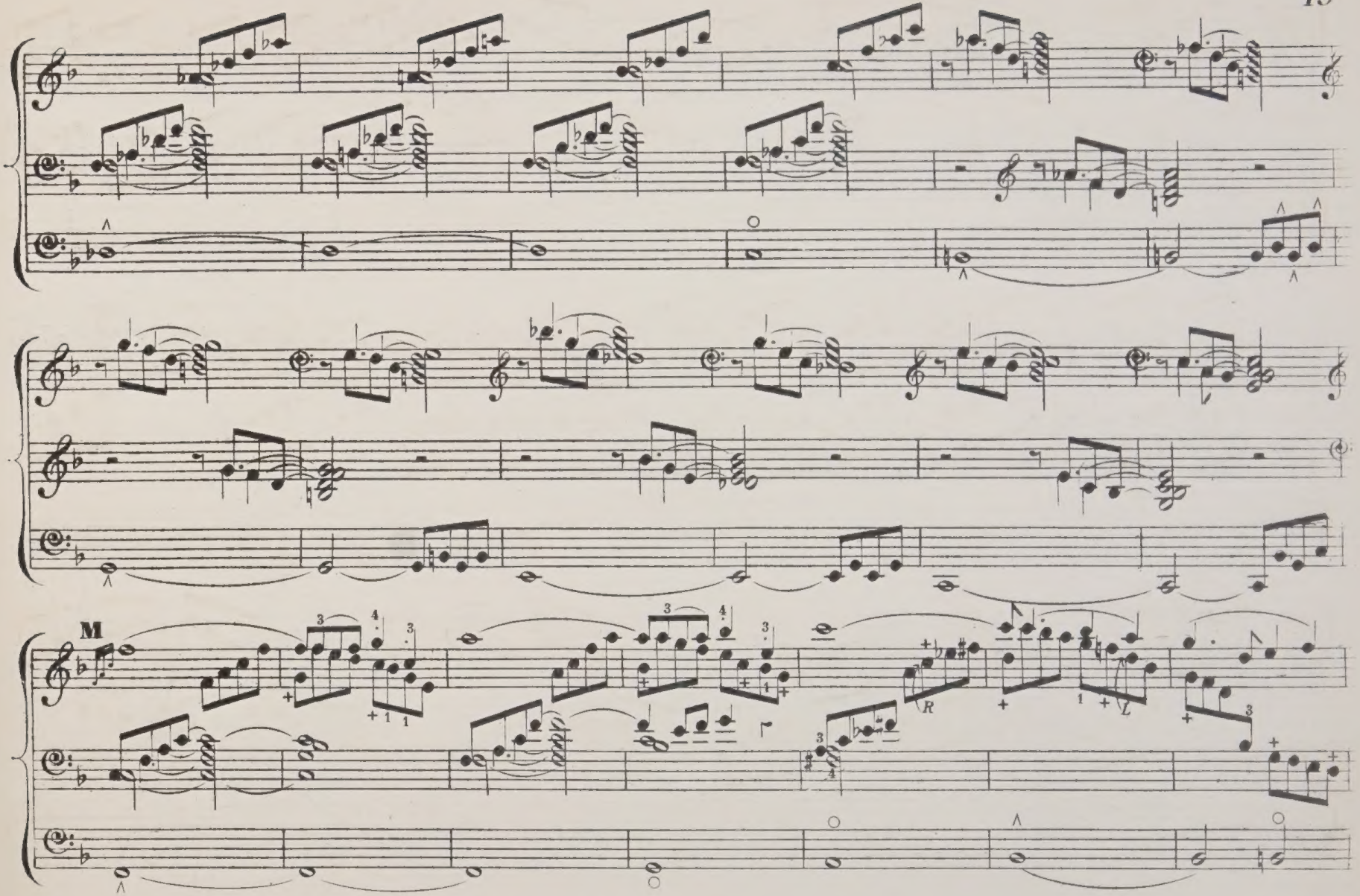
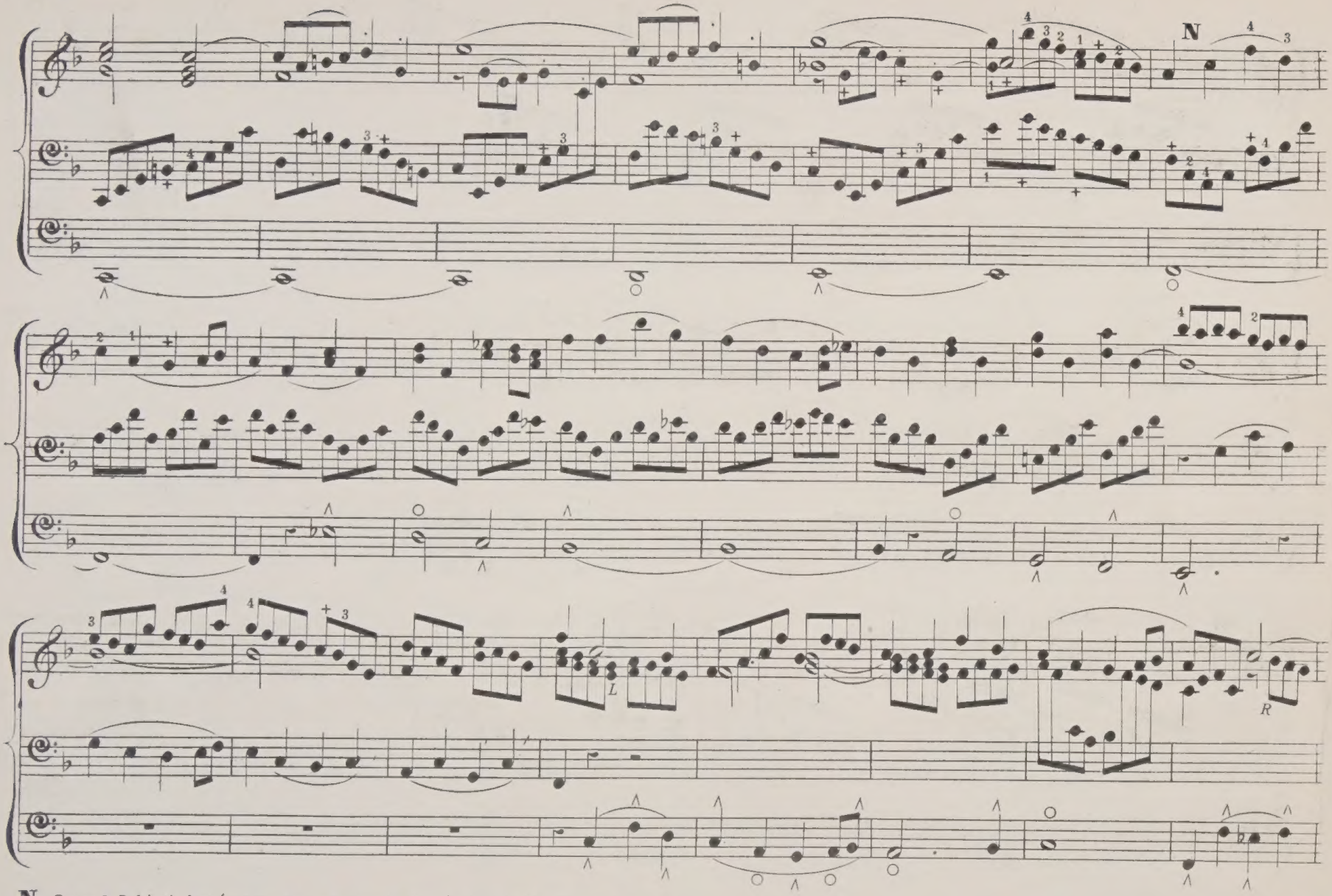


Professor Prout regards this movement as a "mixed form, more resembling a Toccata than anything else!" A Toccata derives its name from the Italian verb *toccare,* to touch; and is a piece of a showy and florid character calculated to exhibit the technique or bravura qualities of the player. In some cases, a toccata is a free improvisation upon one particular figure of melody, such as that contained in the first two bars above. The Student will not fail to notice that the greater portion of this movement is built upon the melodic figure referred to. **K.** First Subject.

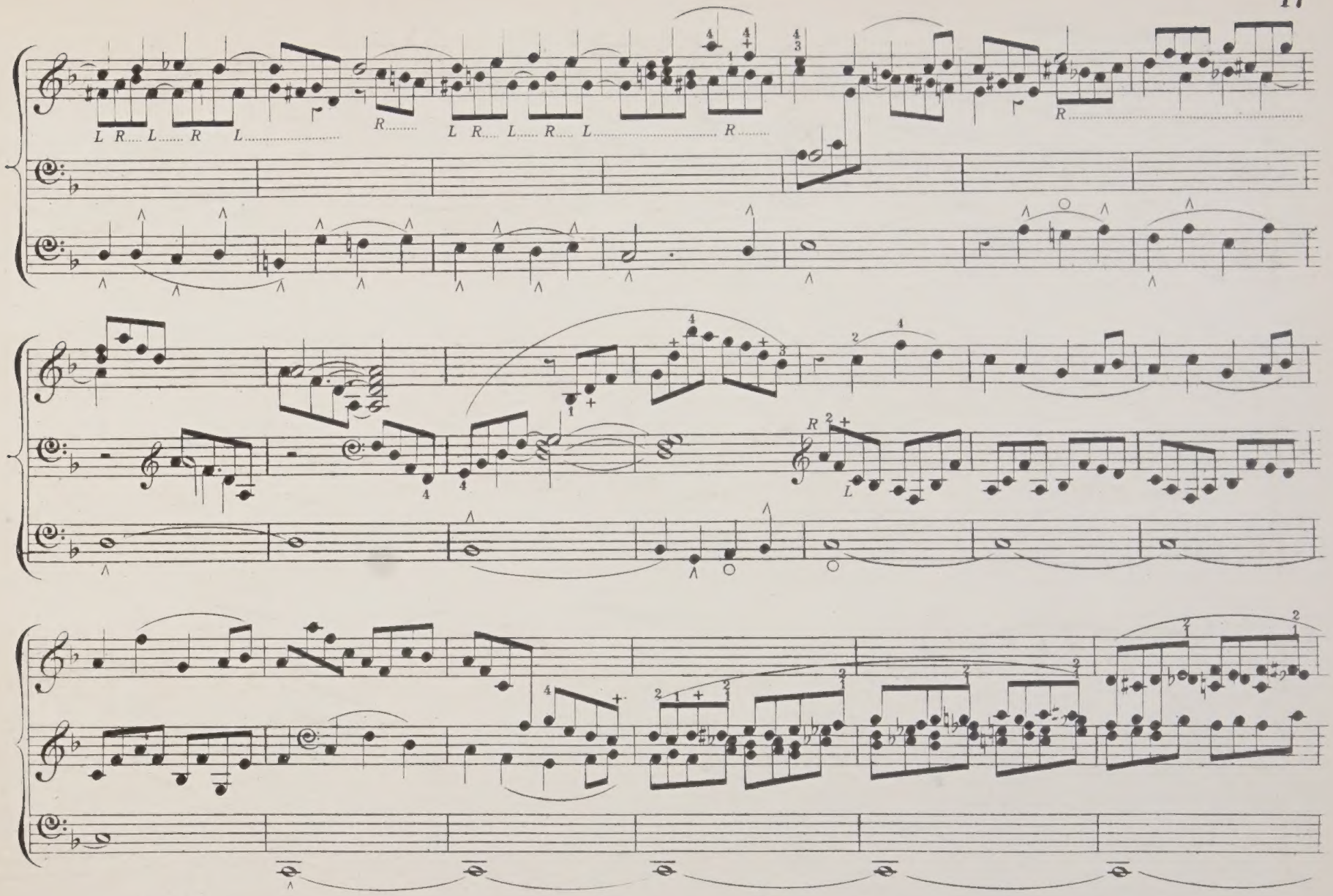




M. Here a new melody is superposed on the melodic figure of the First Subject.



N. Second Subject, but (unlike that of Sonata Form) it is in the Tonic Key.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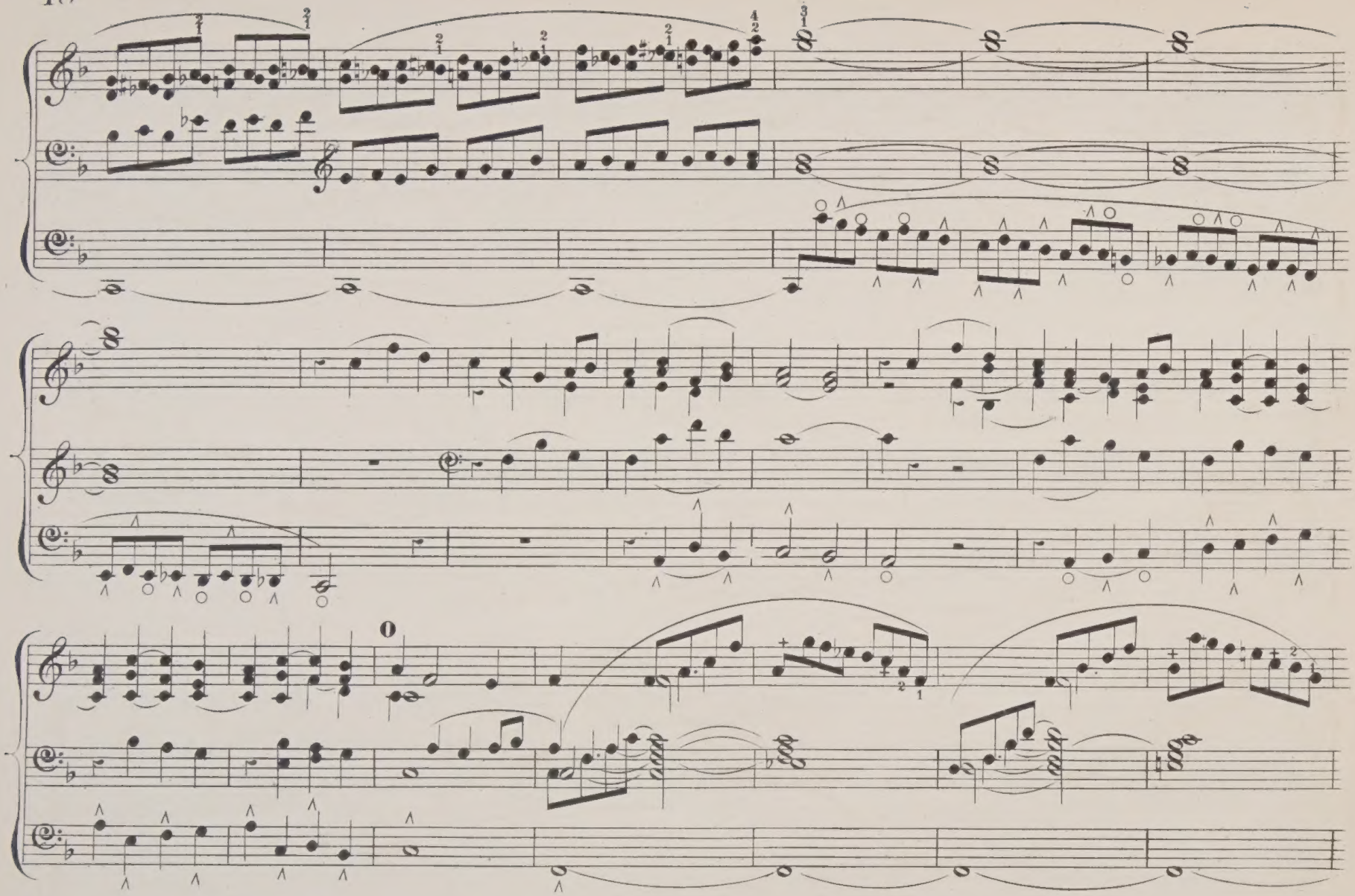
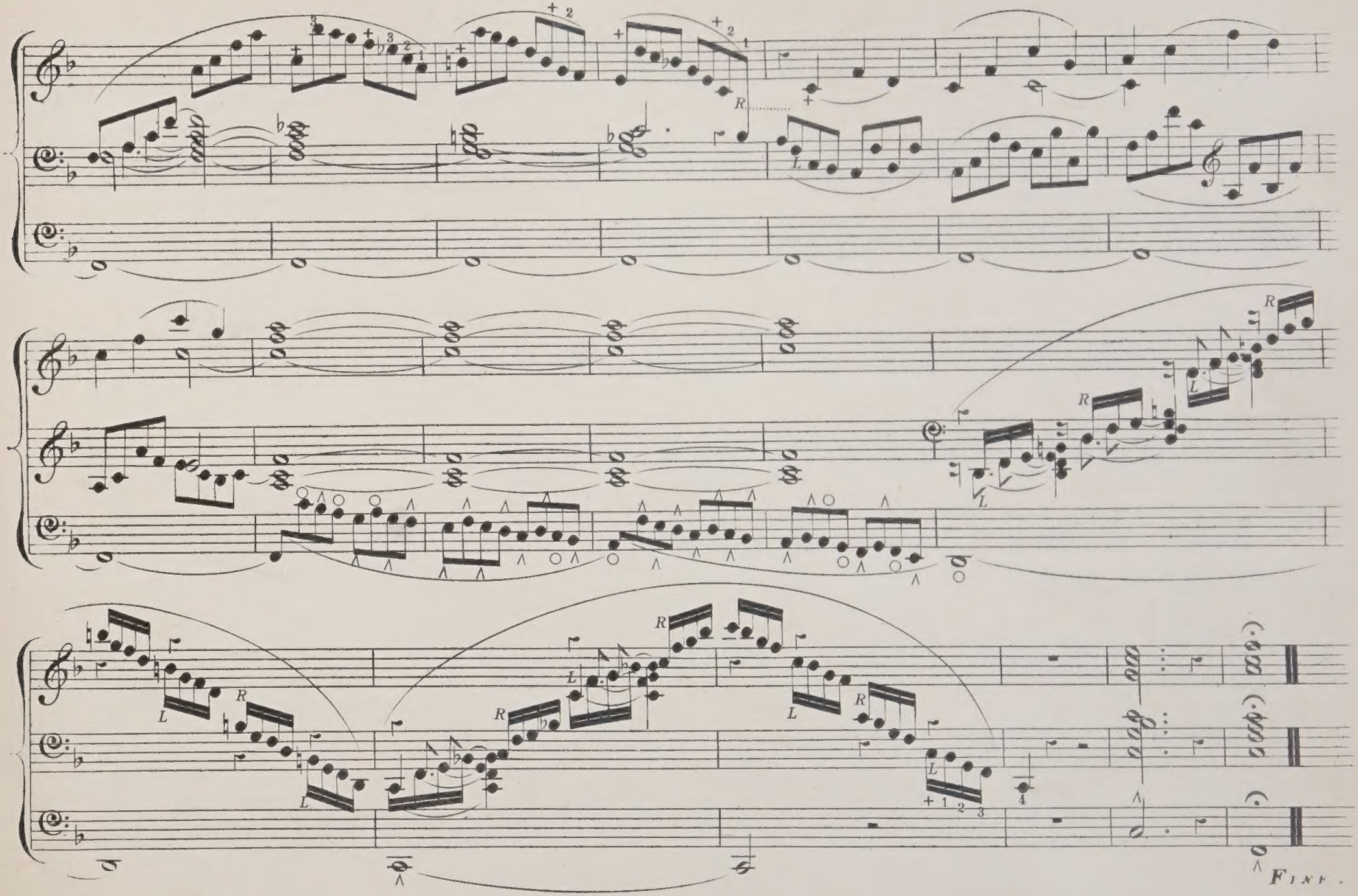
L R L R L R
R
R
L



O. Coda, largely built on a Tonic Pedal.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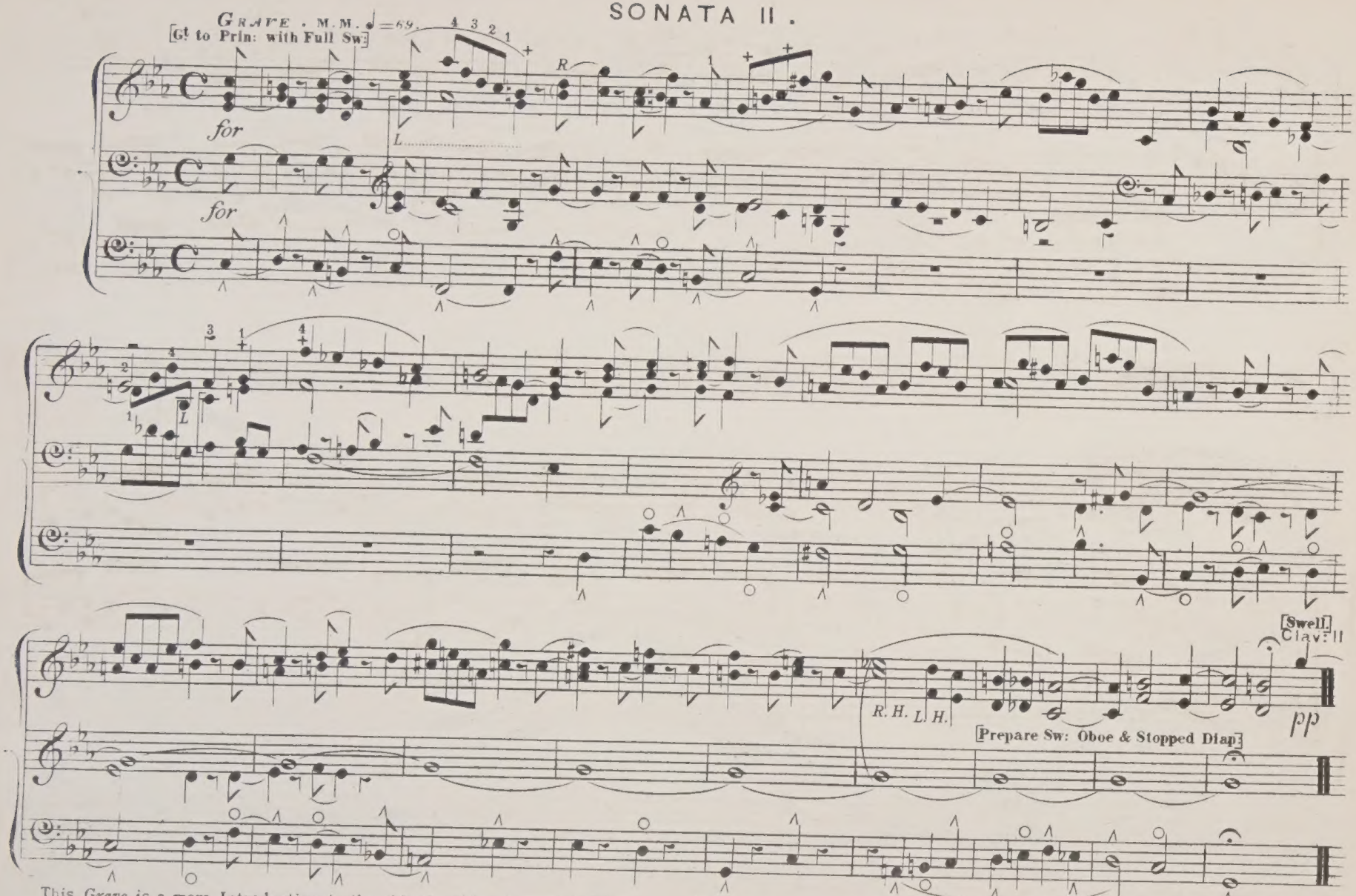
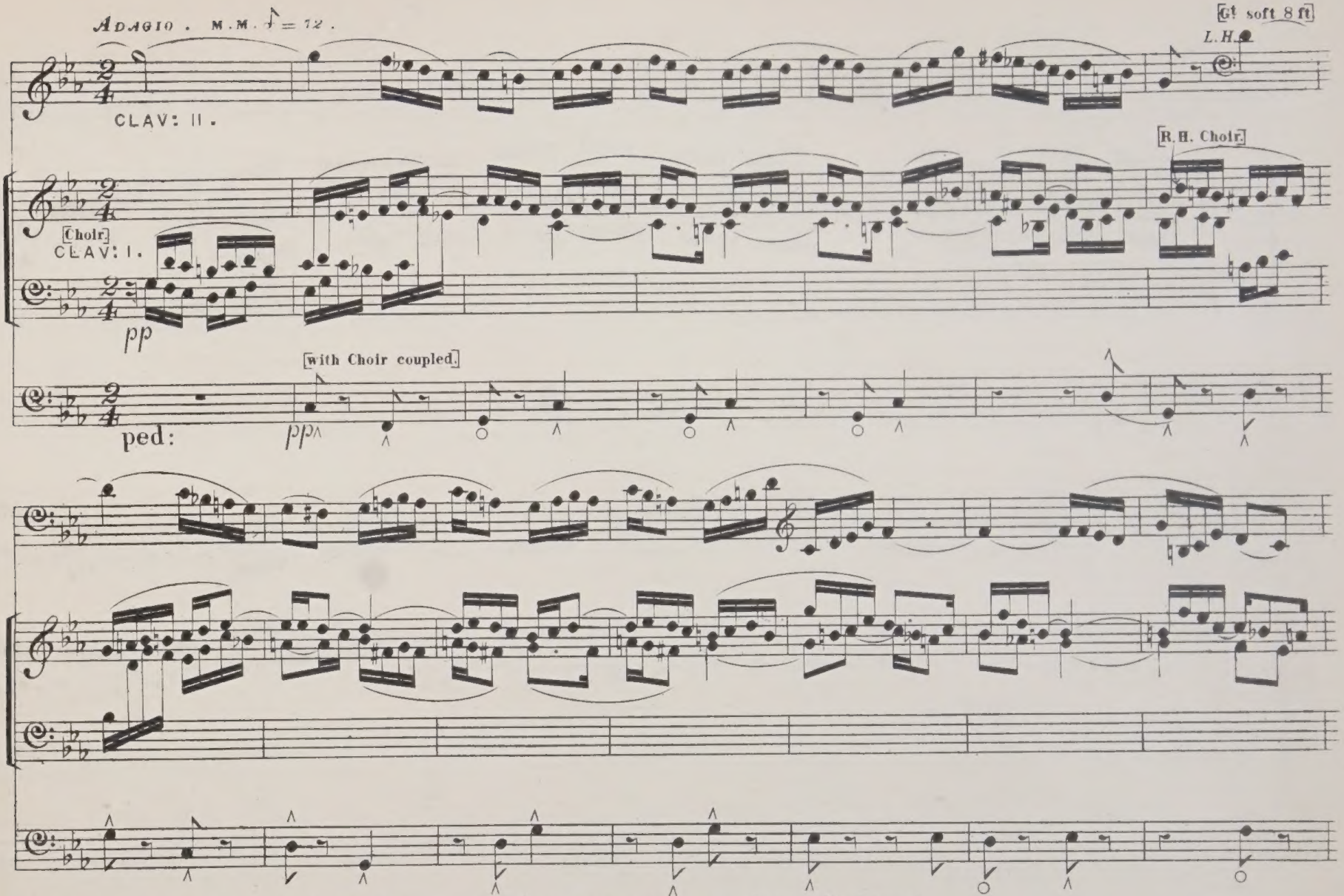
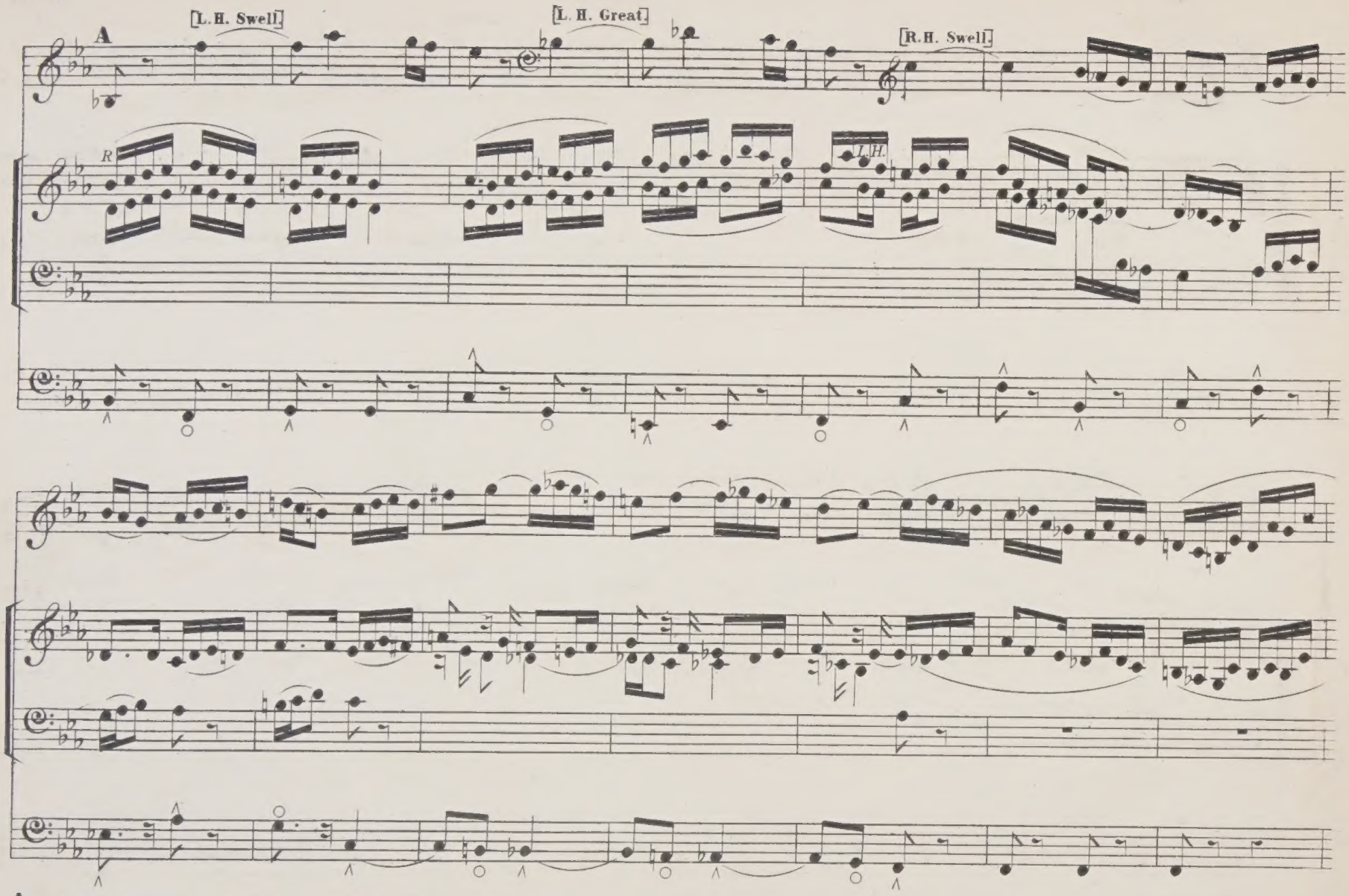
SONATA II.



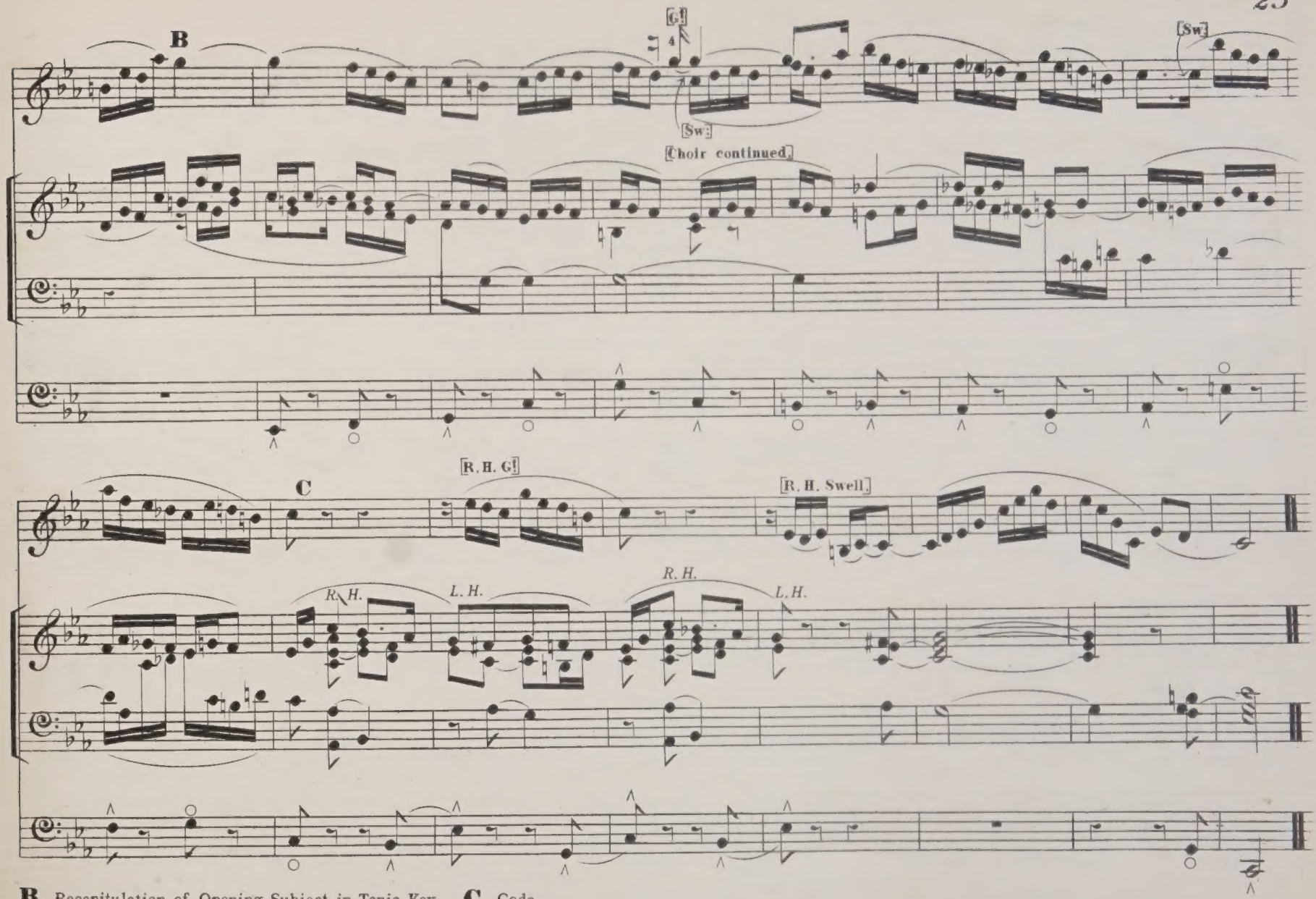
This *Grave* is a mere Introduction to the *Adagio* which immediately follows. It is not a complete movement in itself, inasmuch as it ends upon a Half Close upon the Dominant Chord, which leads without a break of any kind into the *Adagio*.



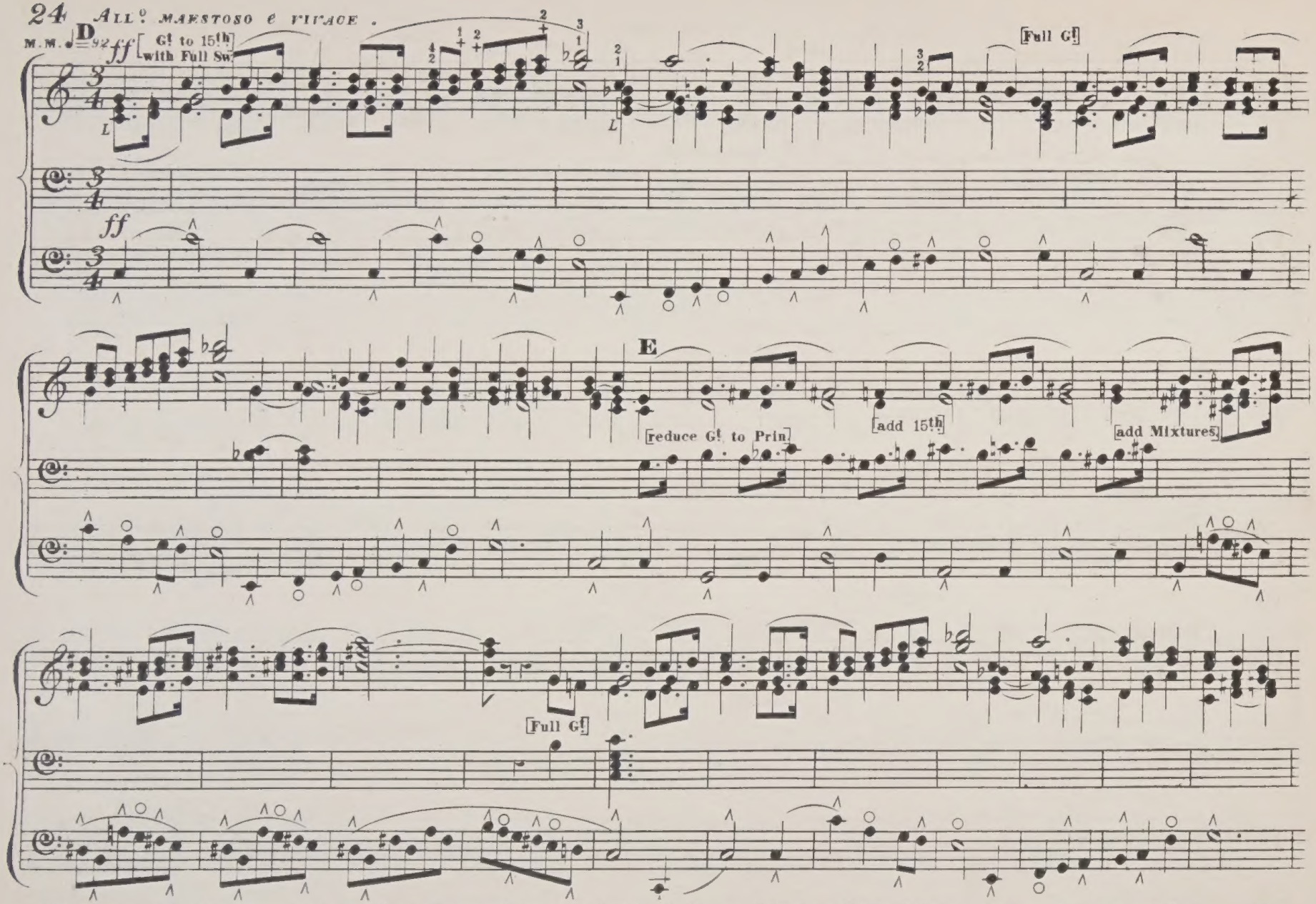
This *Adagio* is a Binary Form, of which the first part ends at A, in the Key of B♭ major (Minor 7th of Tonic.)



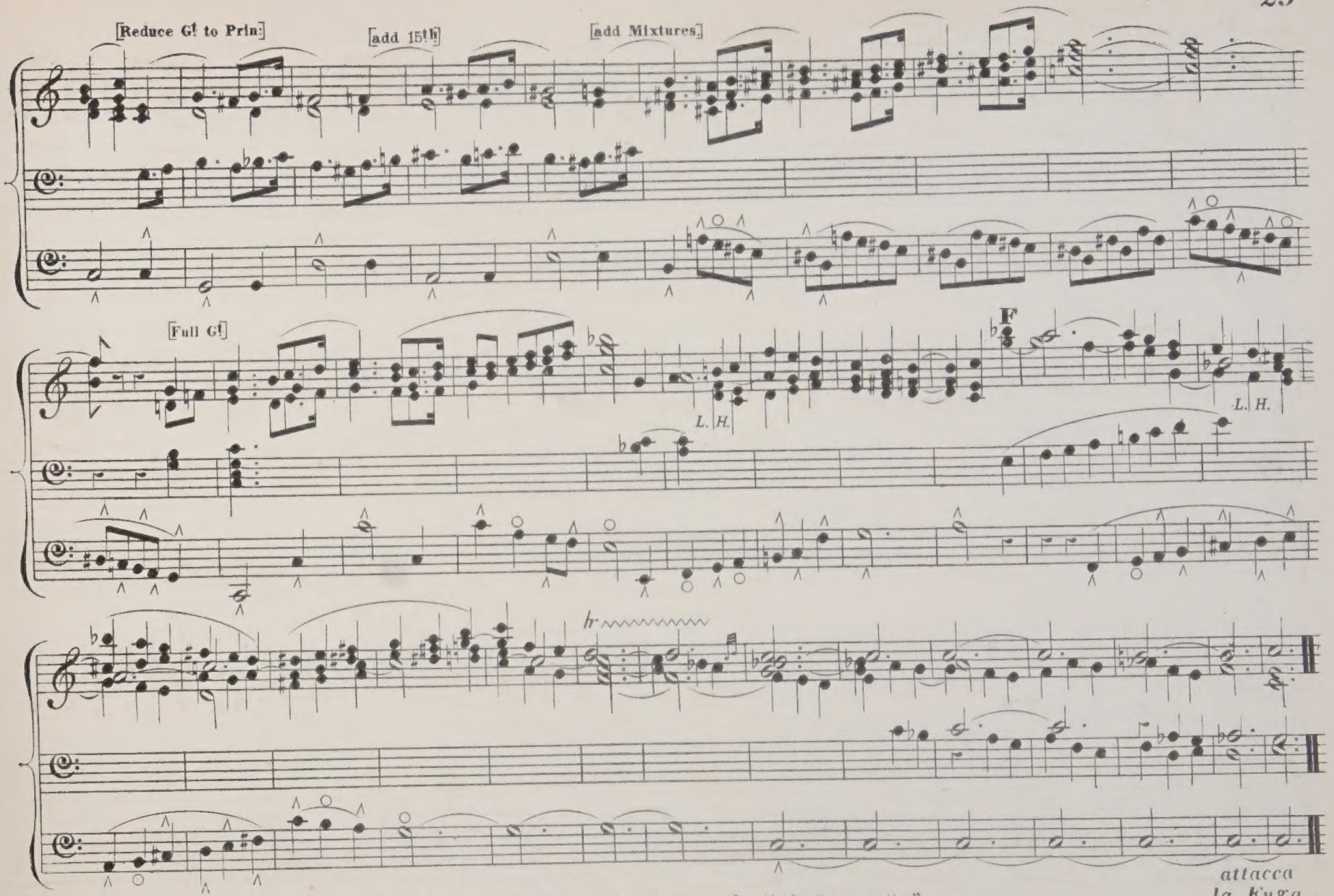
A. End of First part of Movement, and beginning of Second part.



B. Recapitulation of Opening Subject in Tonic Key. **C.** Coda.



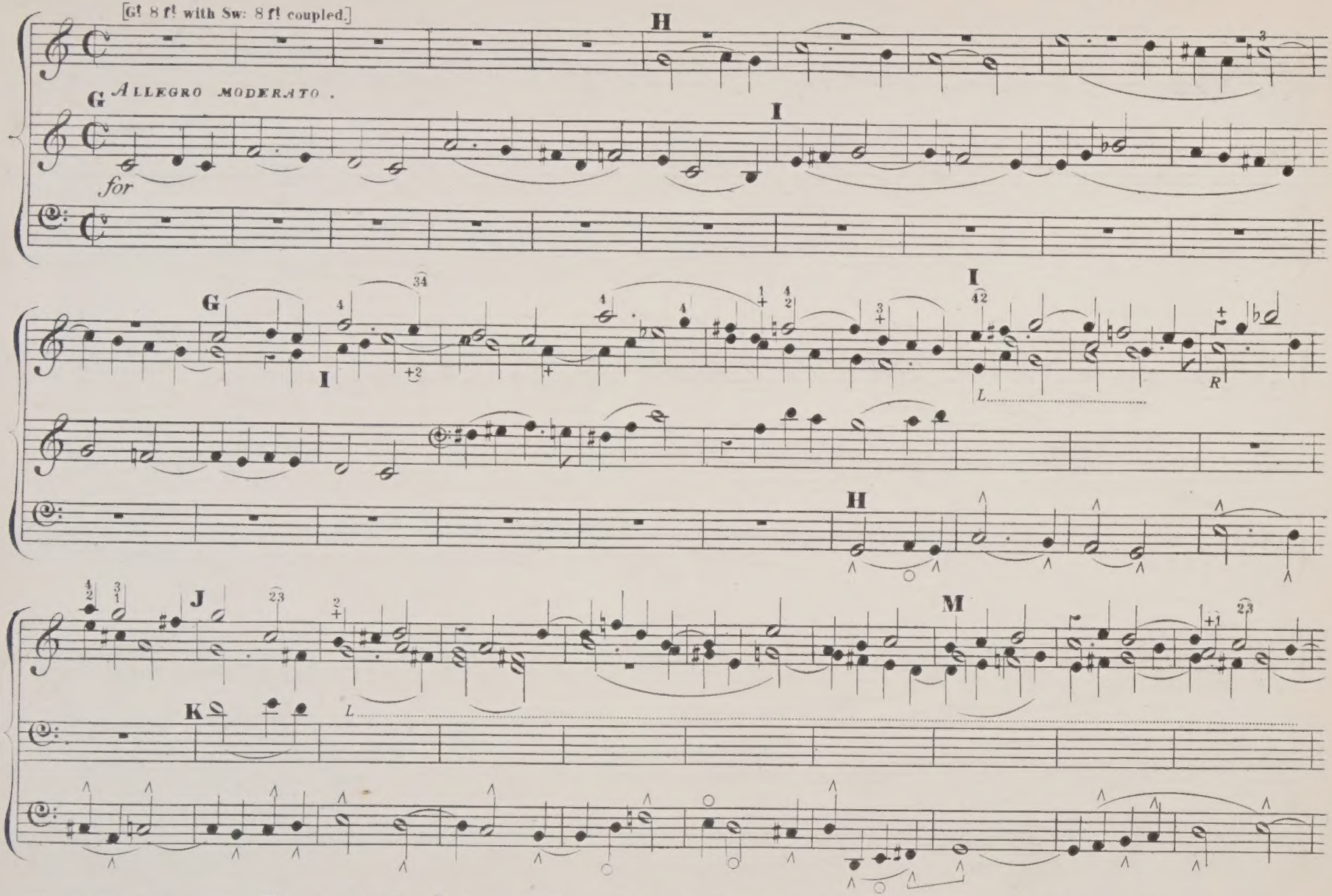
This Movement (which is complete in itself) may be regarded as a Prelude to the Fugue which immediately follows. It in constructed as follows:— The principal theme **D** occurs three times (giving a *kind* of Rondo character to the movement) but the Episode **E** (beginning in the Dominant Key and ending in the Mediant Minor) also occurs twice.



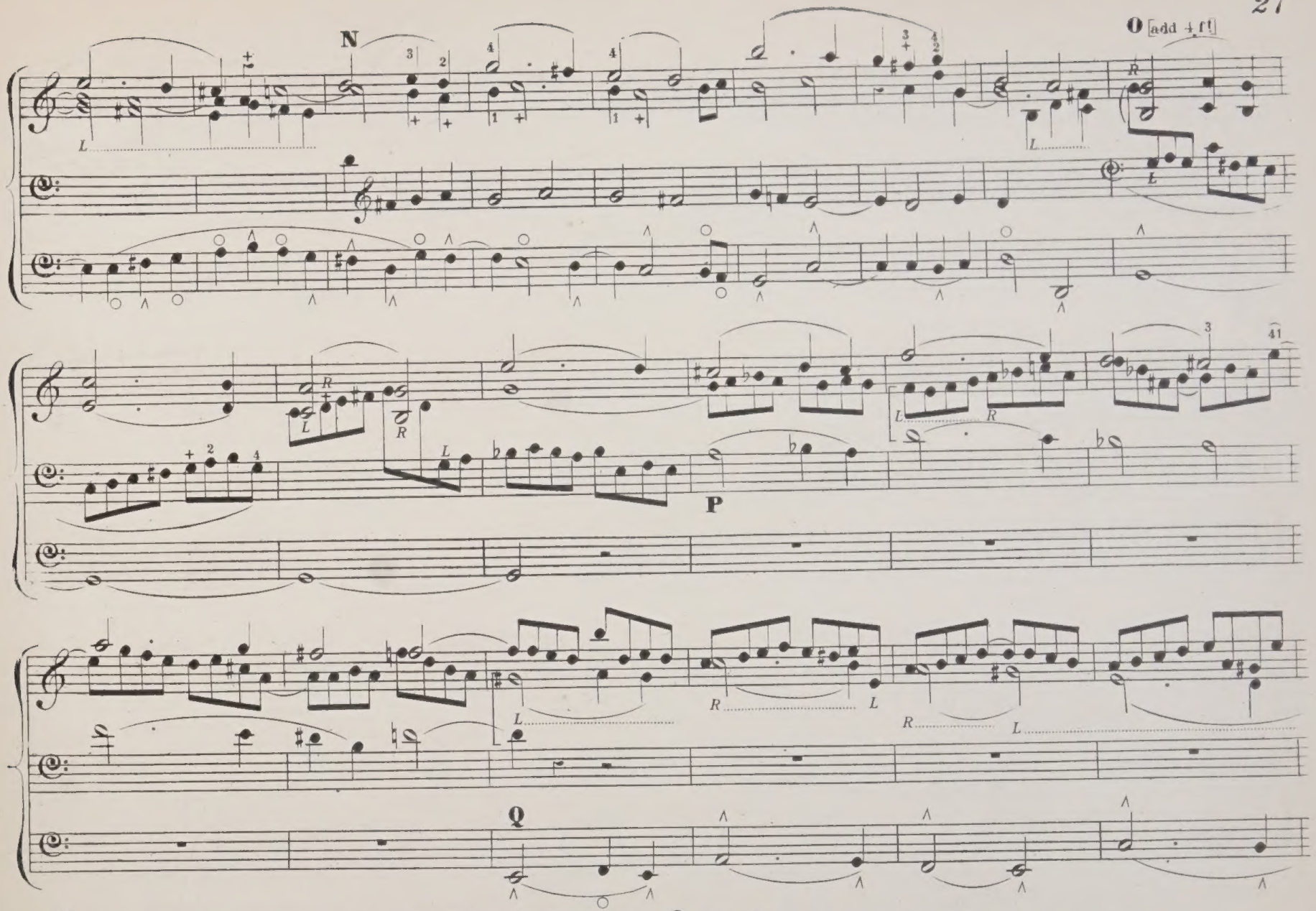
F. Coda, which begins after an Interrupted Close in the Tonic Key. It is made up of entirely "new matter."

Fuga. M.M. ♩ = 132.

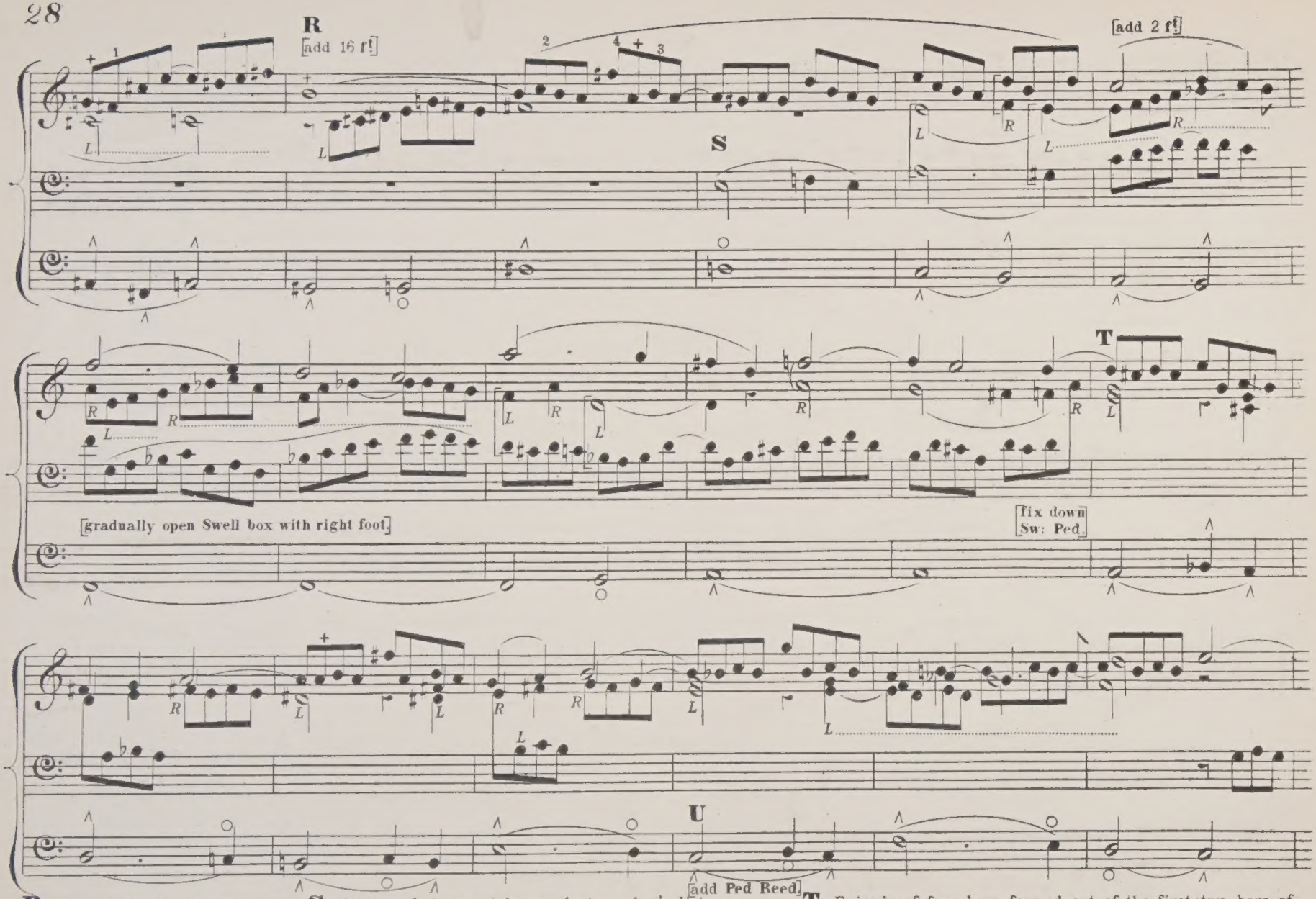
[G! 8 f! with Sw: 8 f! coupled.]



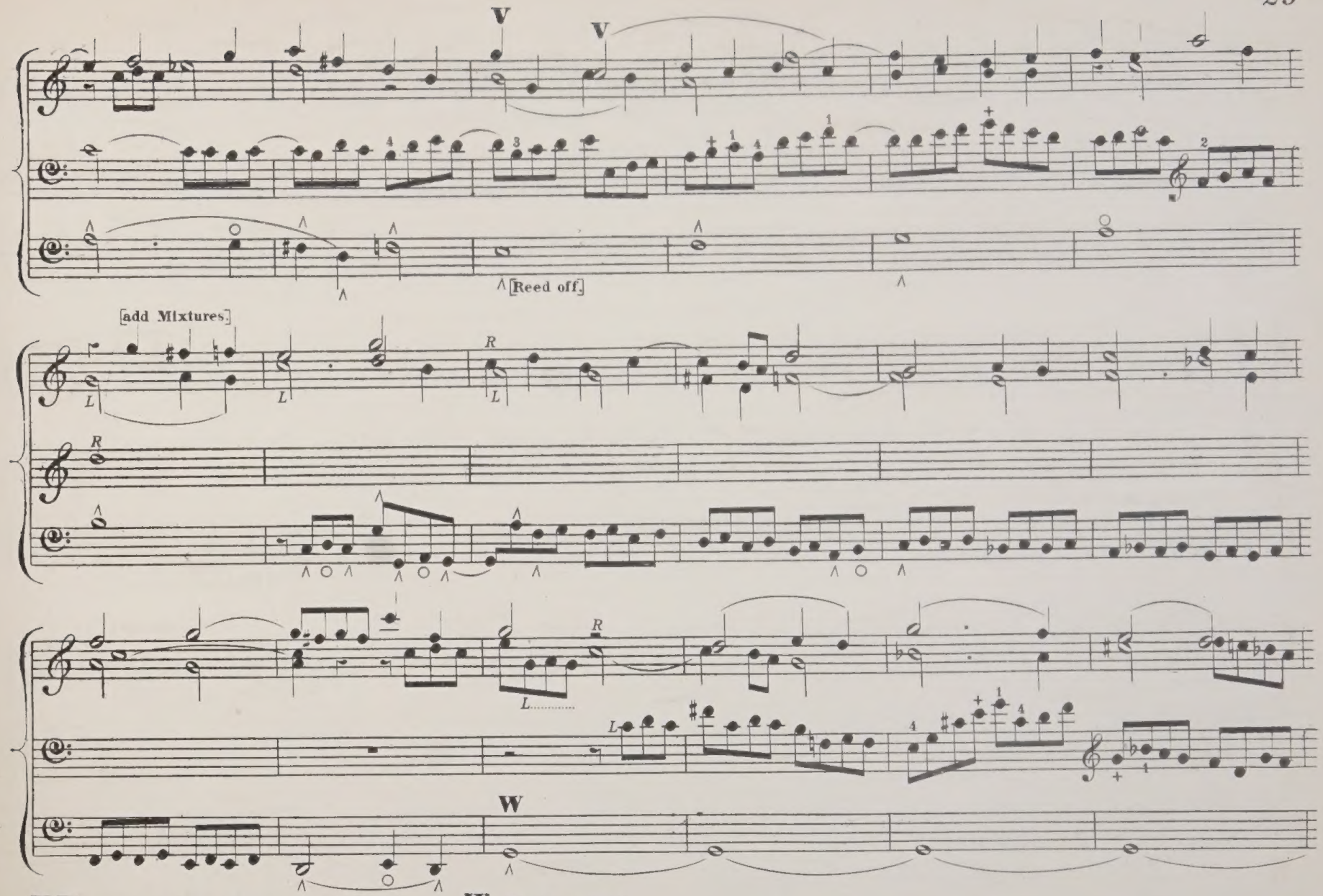
G. Subject of the Fugue. **H.** Answer (real) **I.** Counter Subject. **J.** End of Exposition. **K.** Beginning of Second or Modulating Section of the Fugue **Subject in Supertonic Key** (harmonised as if in Dominant Key.) **M.** Entry of Subject Dominant Key.



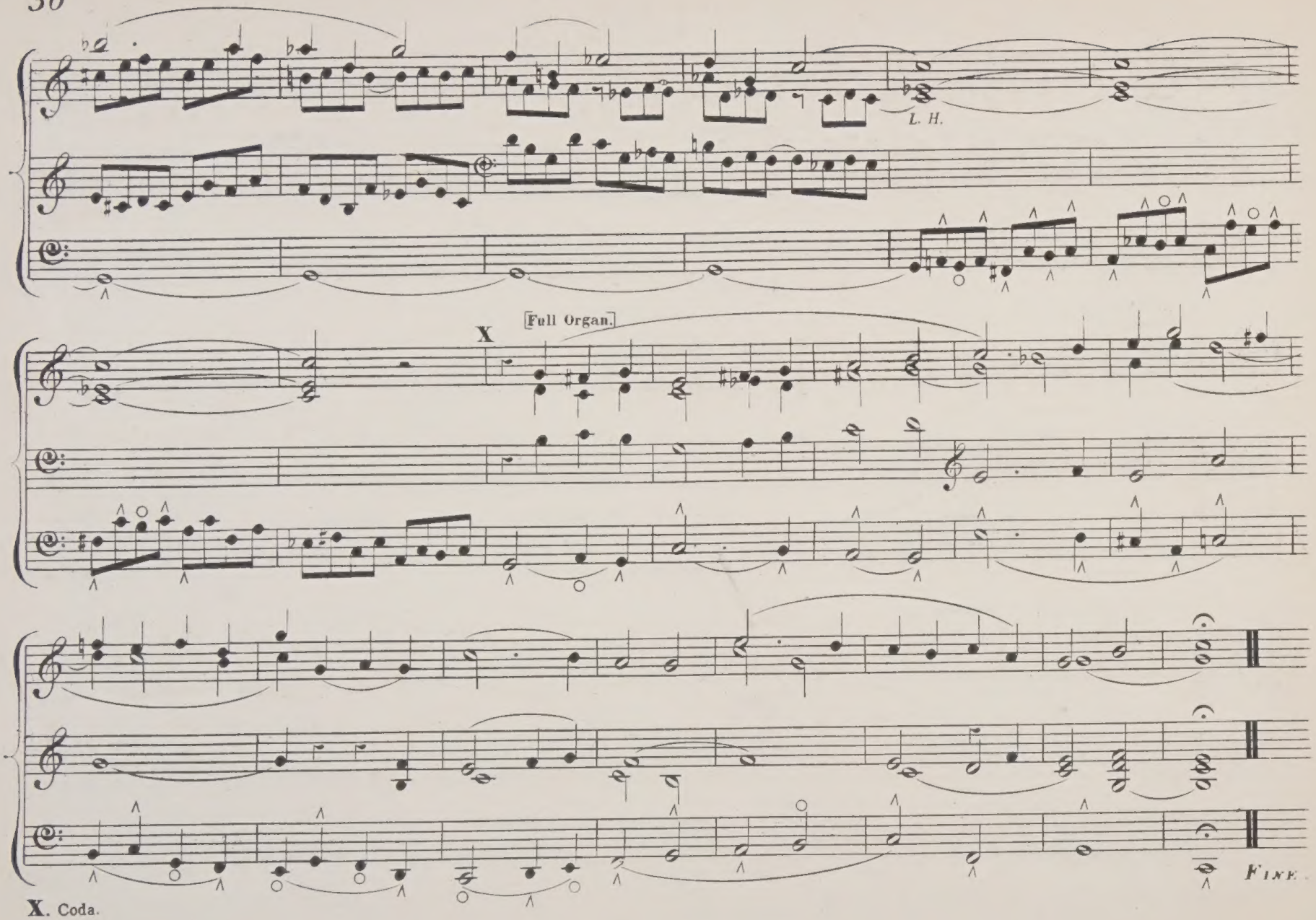
N. Incomplete Entry in Supertonic Key (with Dominant Key harmonies) **O.** Entry in Dominant Key over a Tonic Pedal in that Key accompanied by a new Counter Subject in quavers, quaver pulsation being maintained from this point until nearly the end of the Fugue. **P.** Plagal entry in D minor. **Q.** Plagal entry in A minor.



R. Short Episode of two bars. **S.** Stretto of three entries, each at one bar's distance. **T.** Episode of four bars formed out of the first two bars of the Subject (played by the pedals) **U.** Beginning of Final Section of the Fugue (Entirely in Tonic Key.)

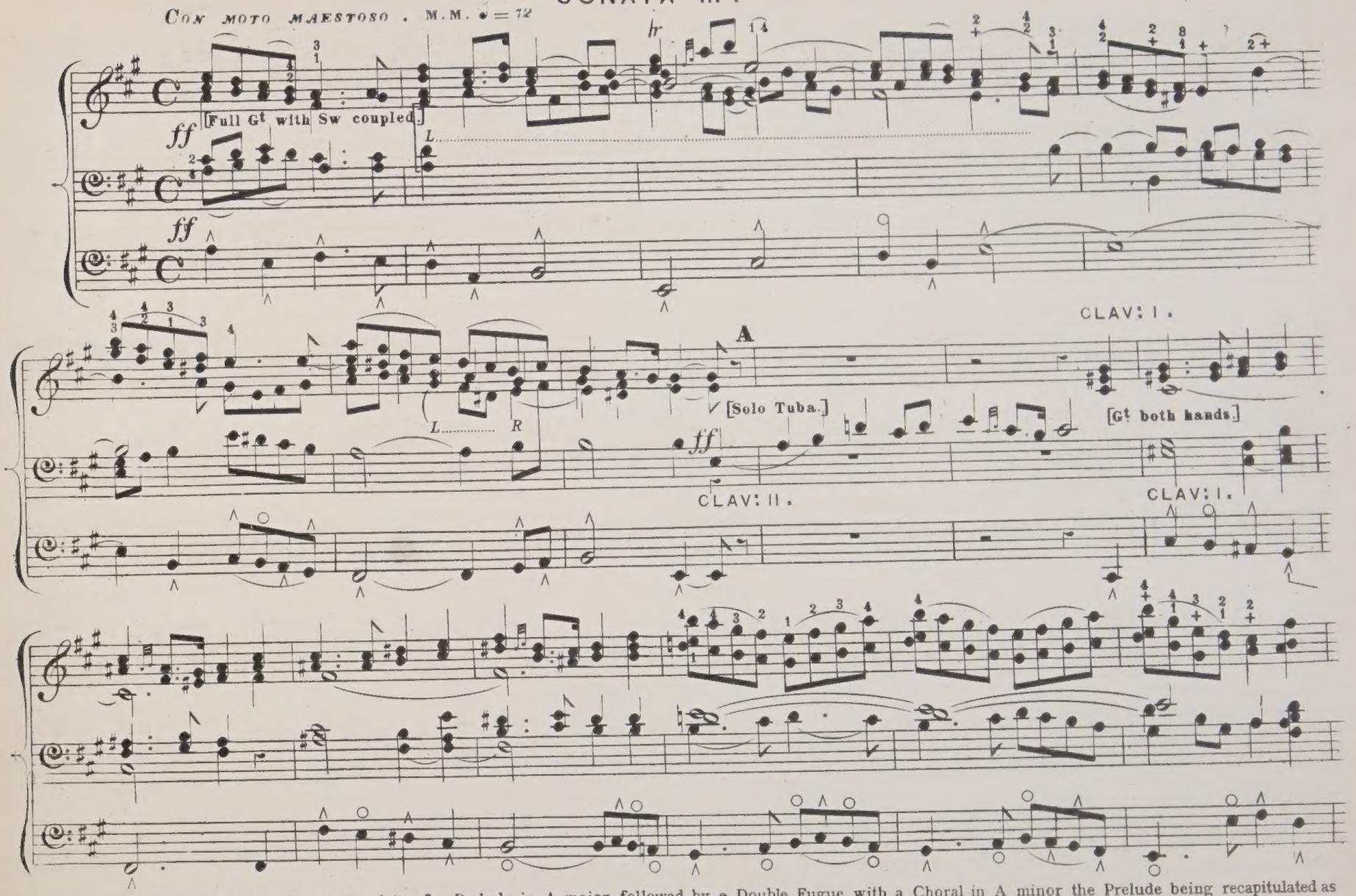


V. V. Stretto of two entries at half a bar's distance. **W.** Dominant Pedal.

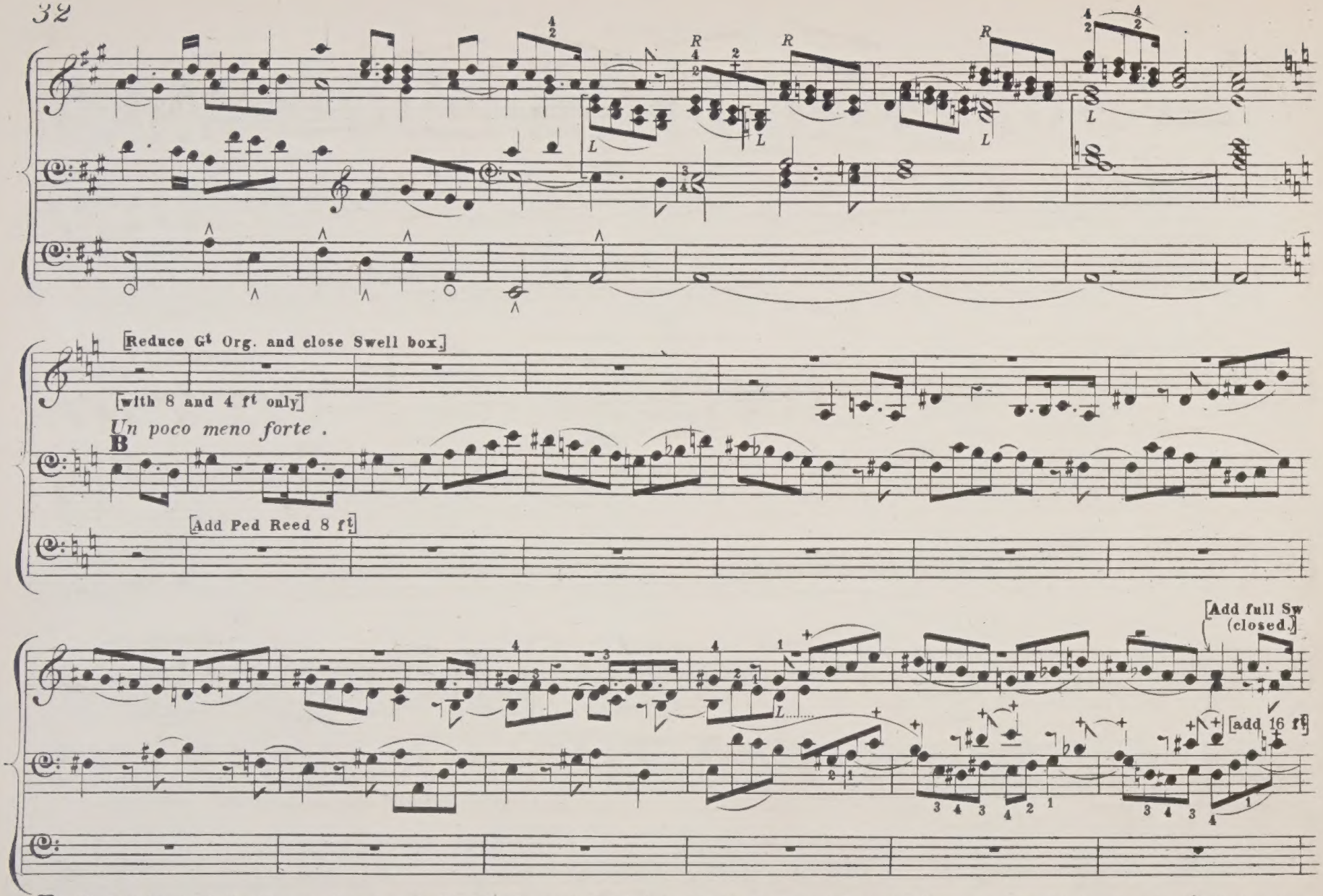


X. Coda.

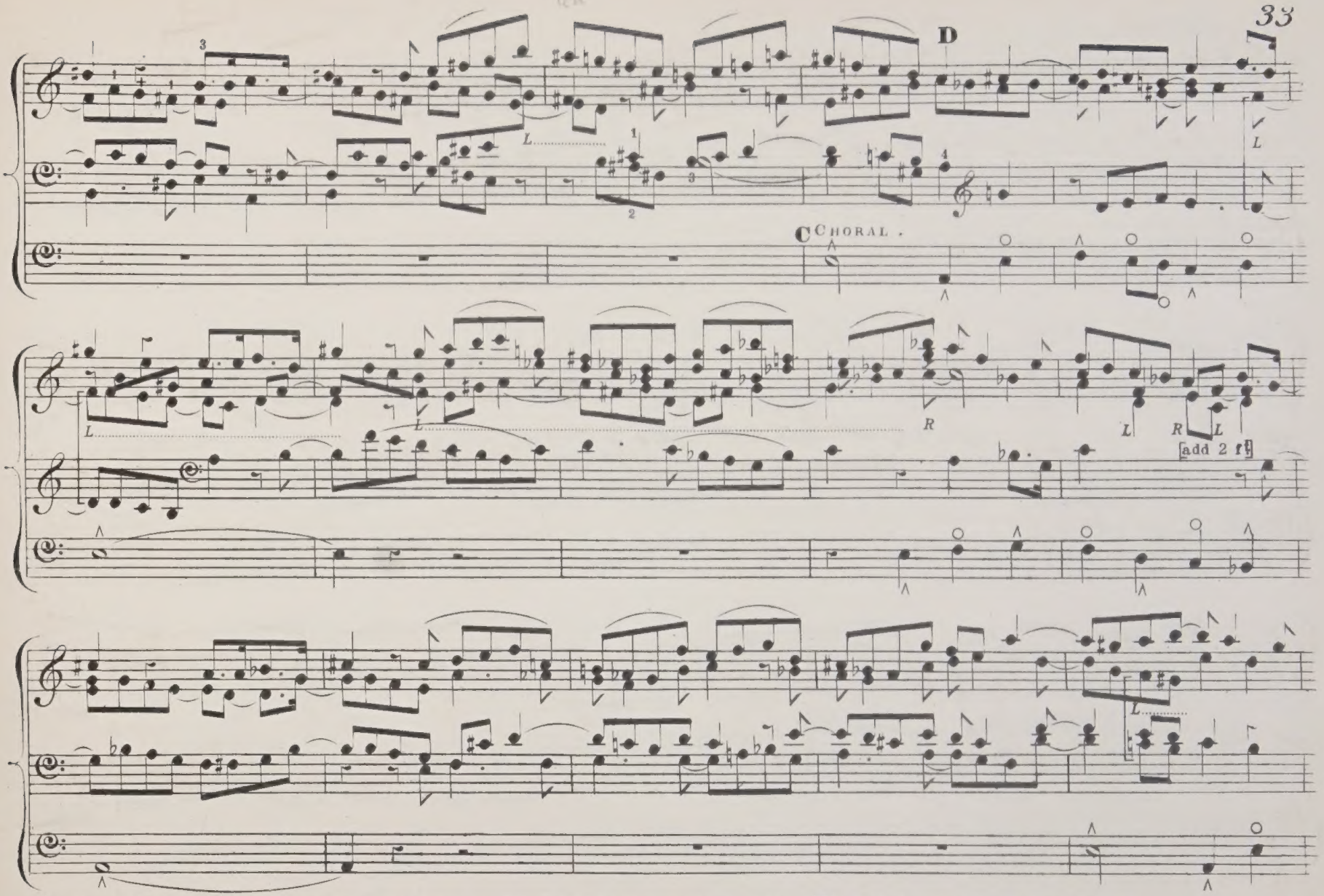
SONATA III.



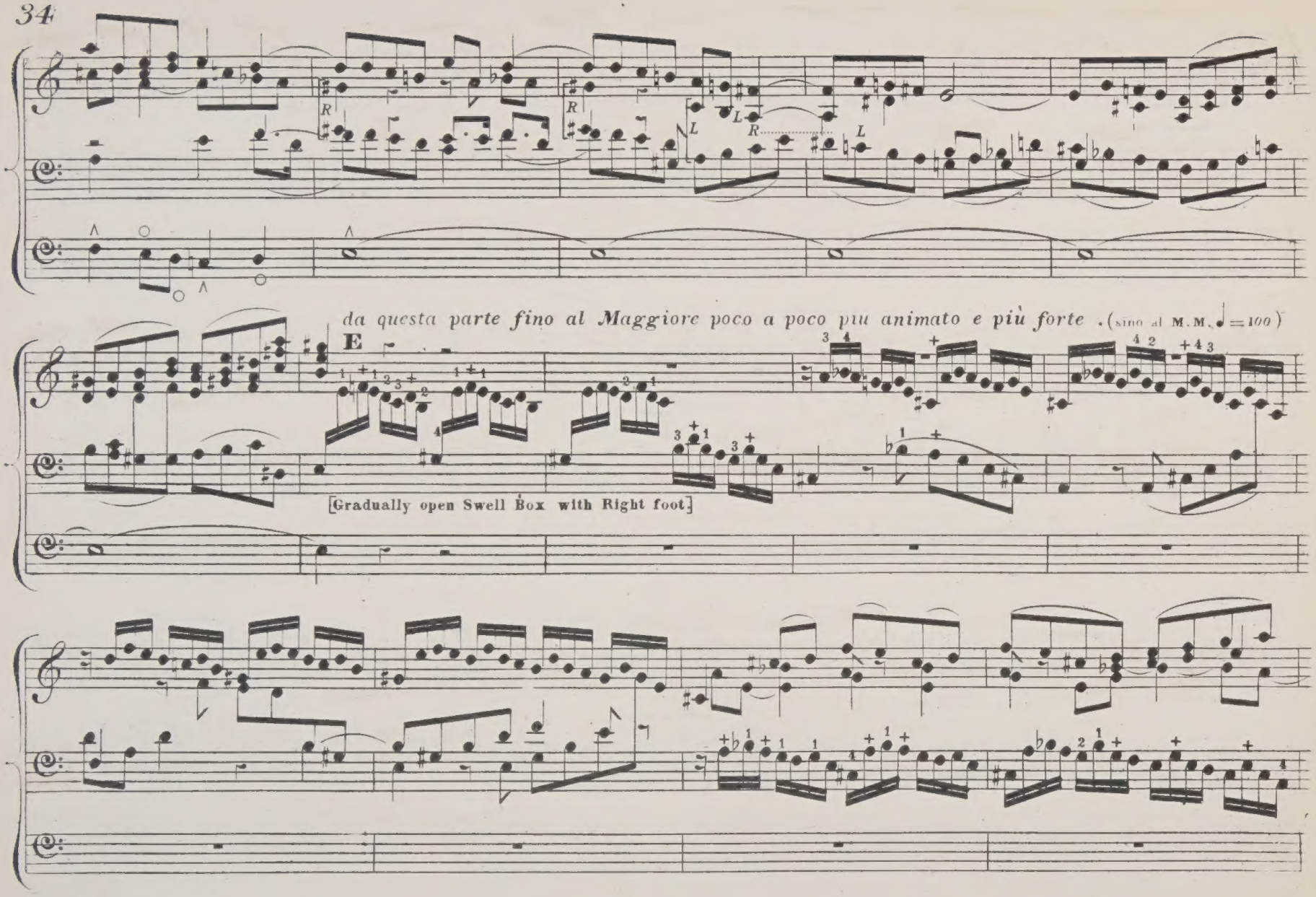
The first movement of this Sonata consists of a Prelude in A major followed by a Double Fugue with a Choral in A minor the Prelude being recapitulated as a Coda to the Fugue. Or, the movement may be regarded as a Ternary Design, of which the Prelude is the Principal Theme, and the entire Fugue the Episode. The Prelude itself is a Binary Design of which the second part begins at **A**.



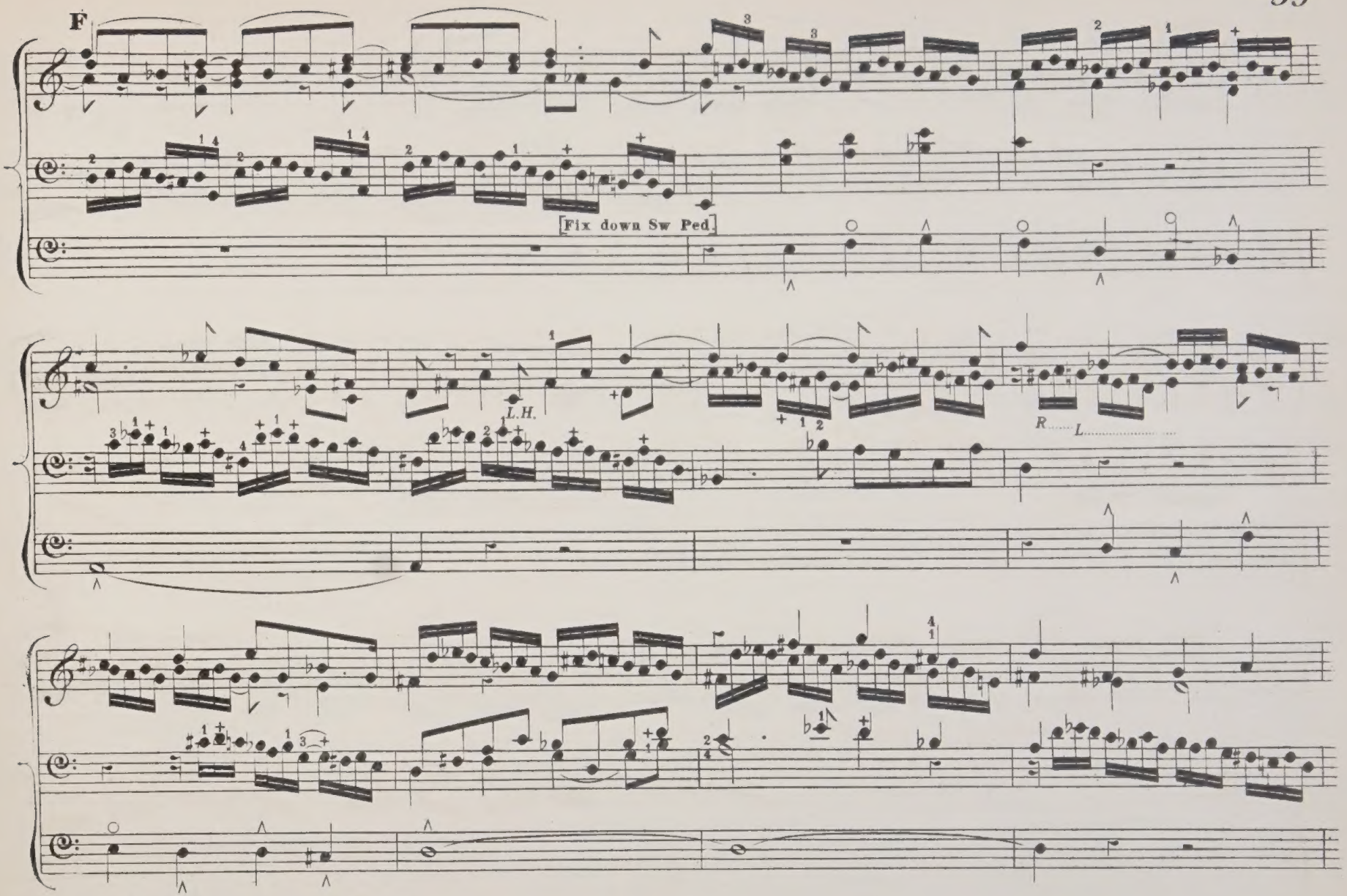
B. First Subject of the Fugue. Being a Double Fugue, each Subject is developed separately, until they are brought together in the Final section at **G.** See page 36.



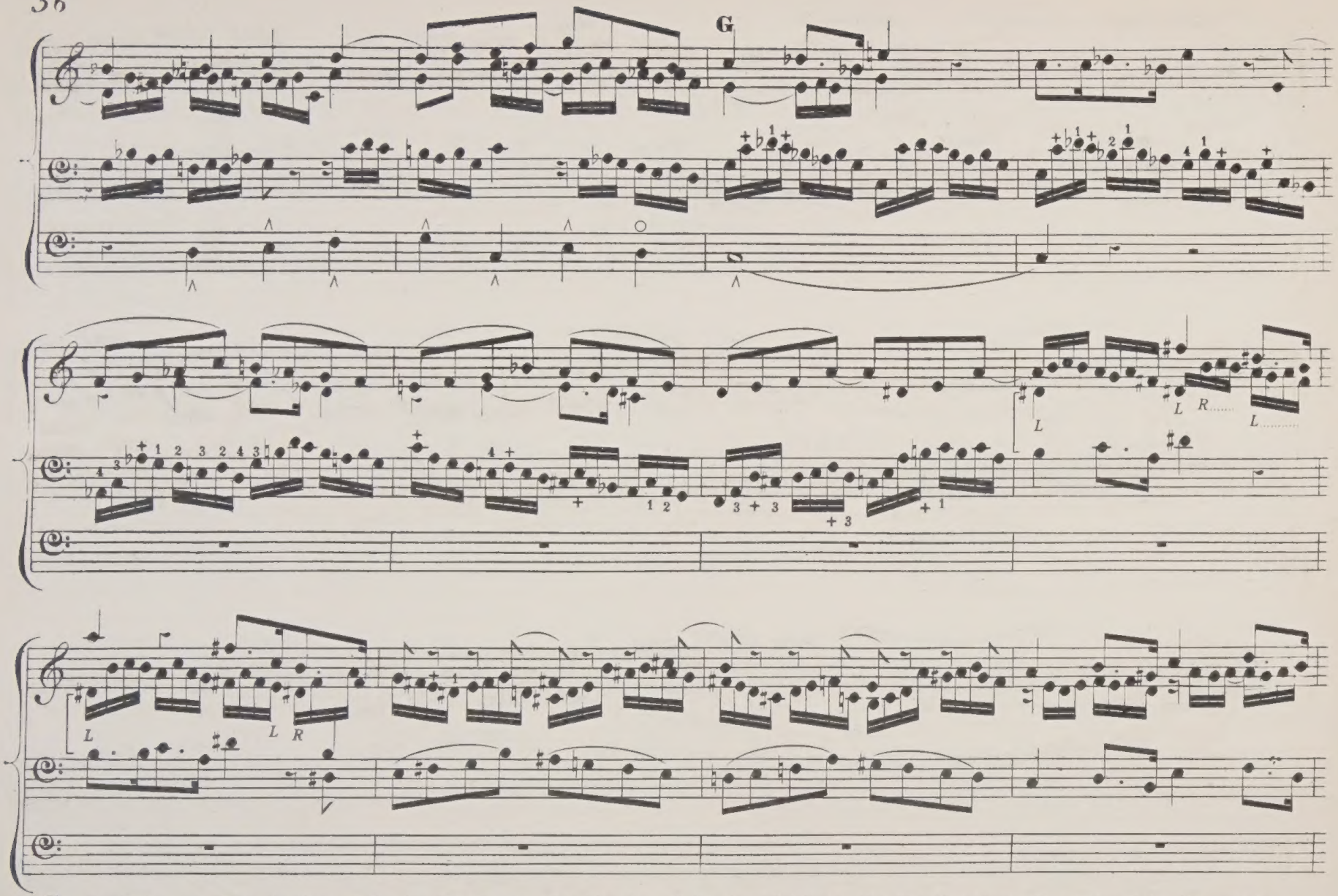
C. Choral "Aus tiefer noth" Melody from "Geistliches Gesangbüchlein" Wittenberg 1524. **D.** End of exposition of First Subject.



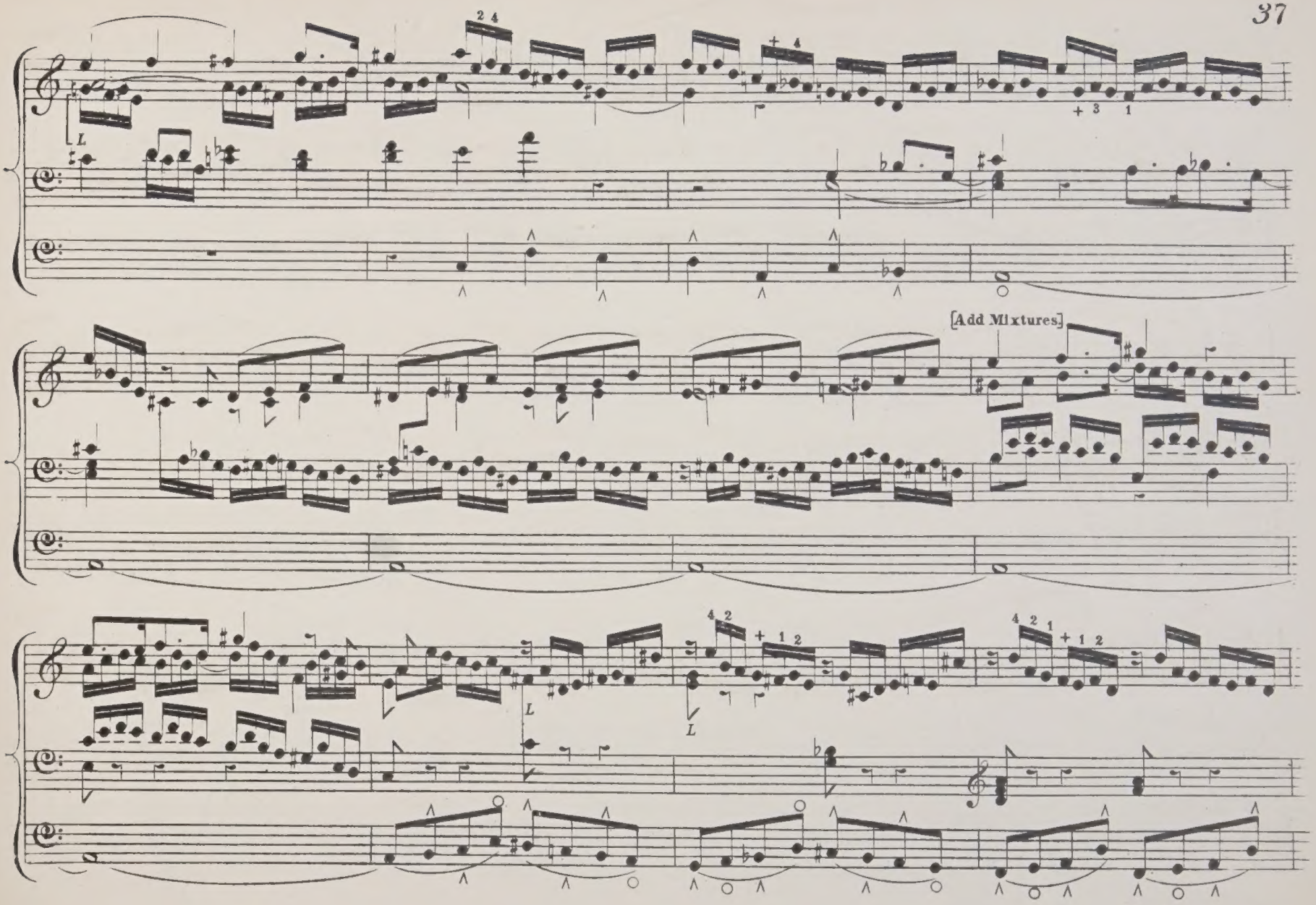
E. Second Subject of the Double Fugue.

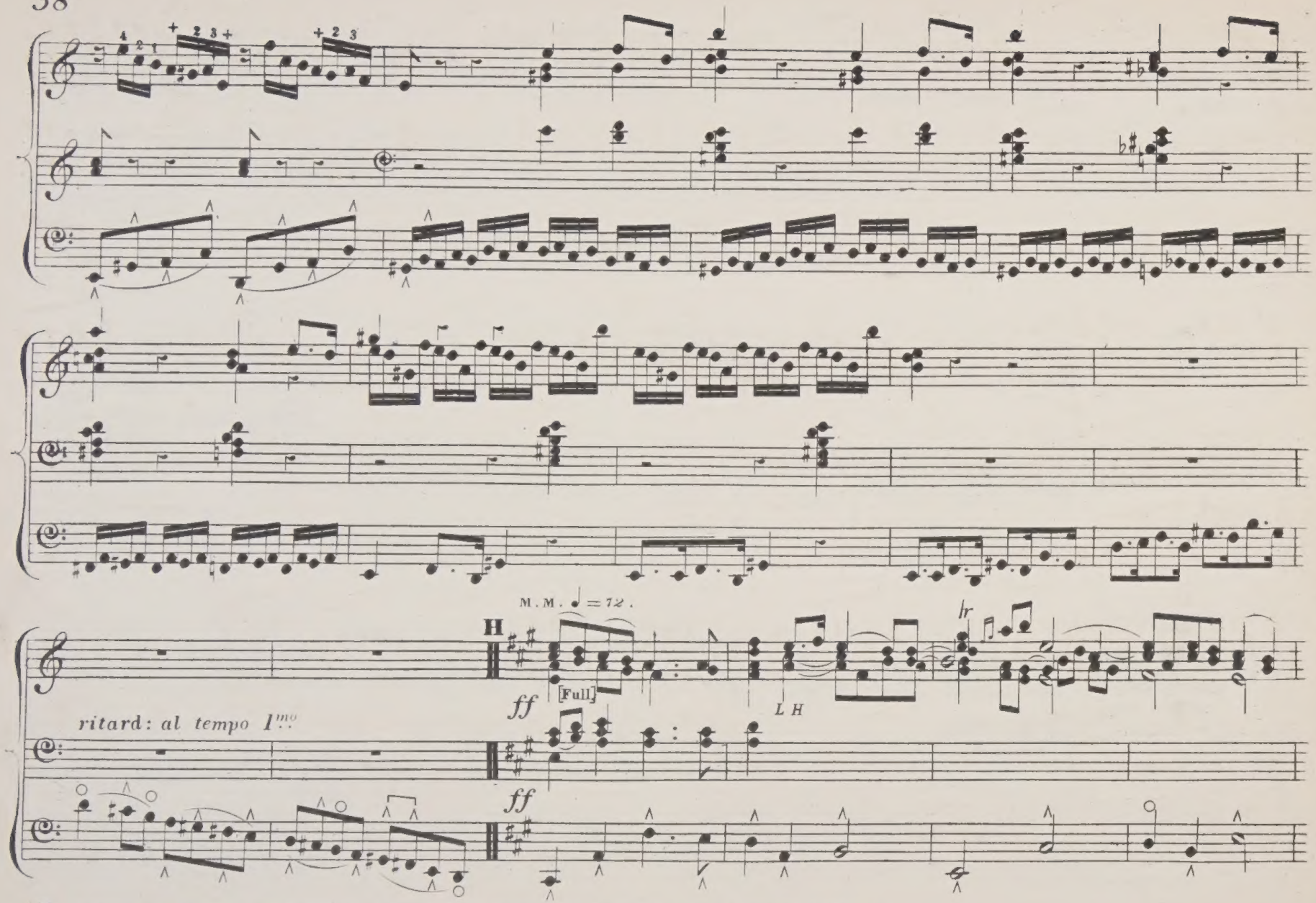


F. End of Exposition of Second Subject.

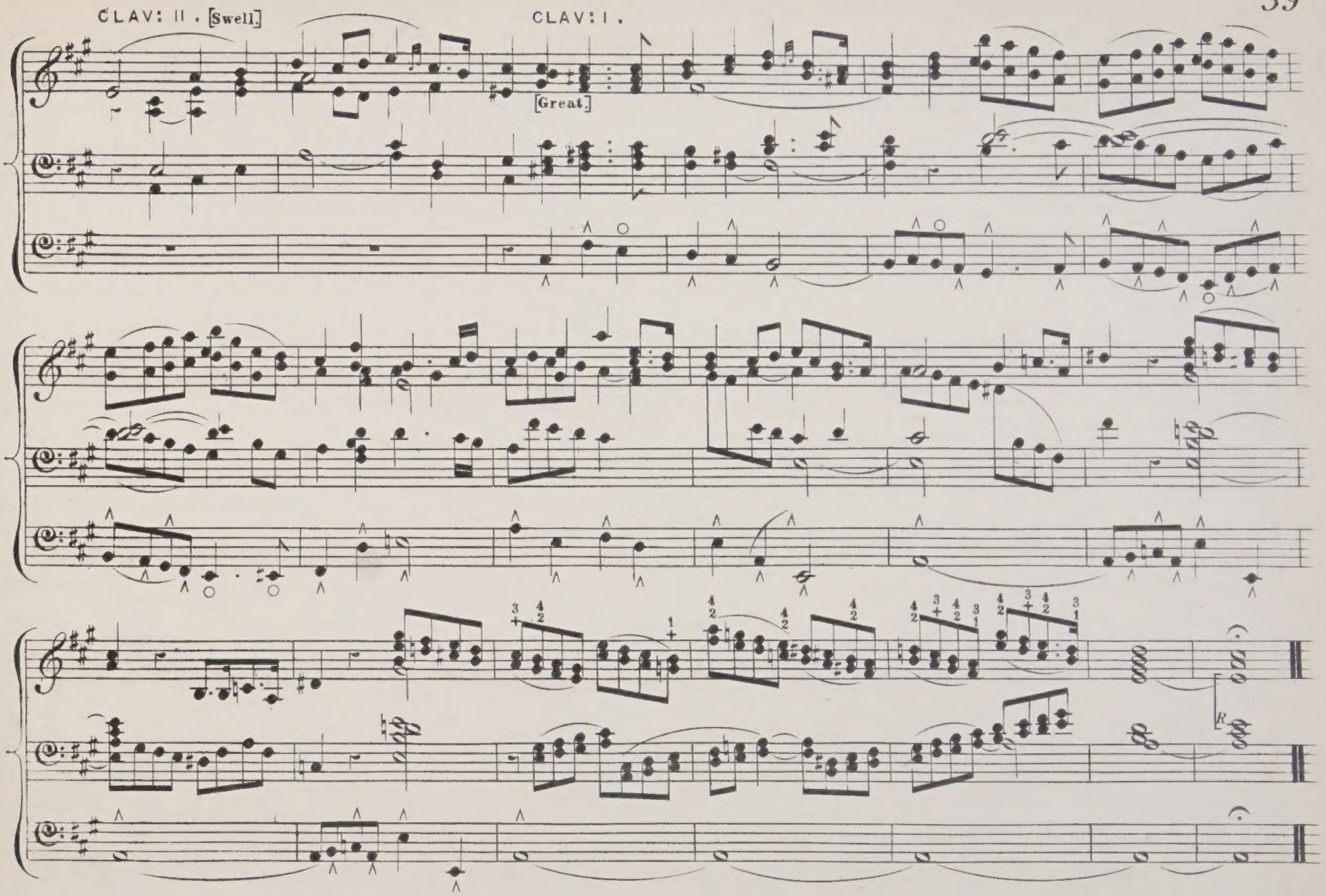


G. Beginning of Final Section of the Double Fugue. Combination of the two Subjects, the Choral being still continued by the pedals.

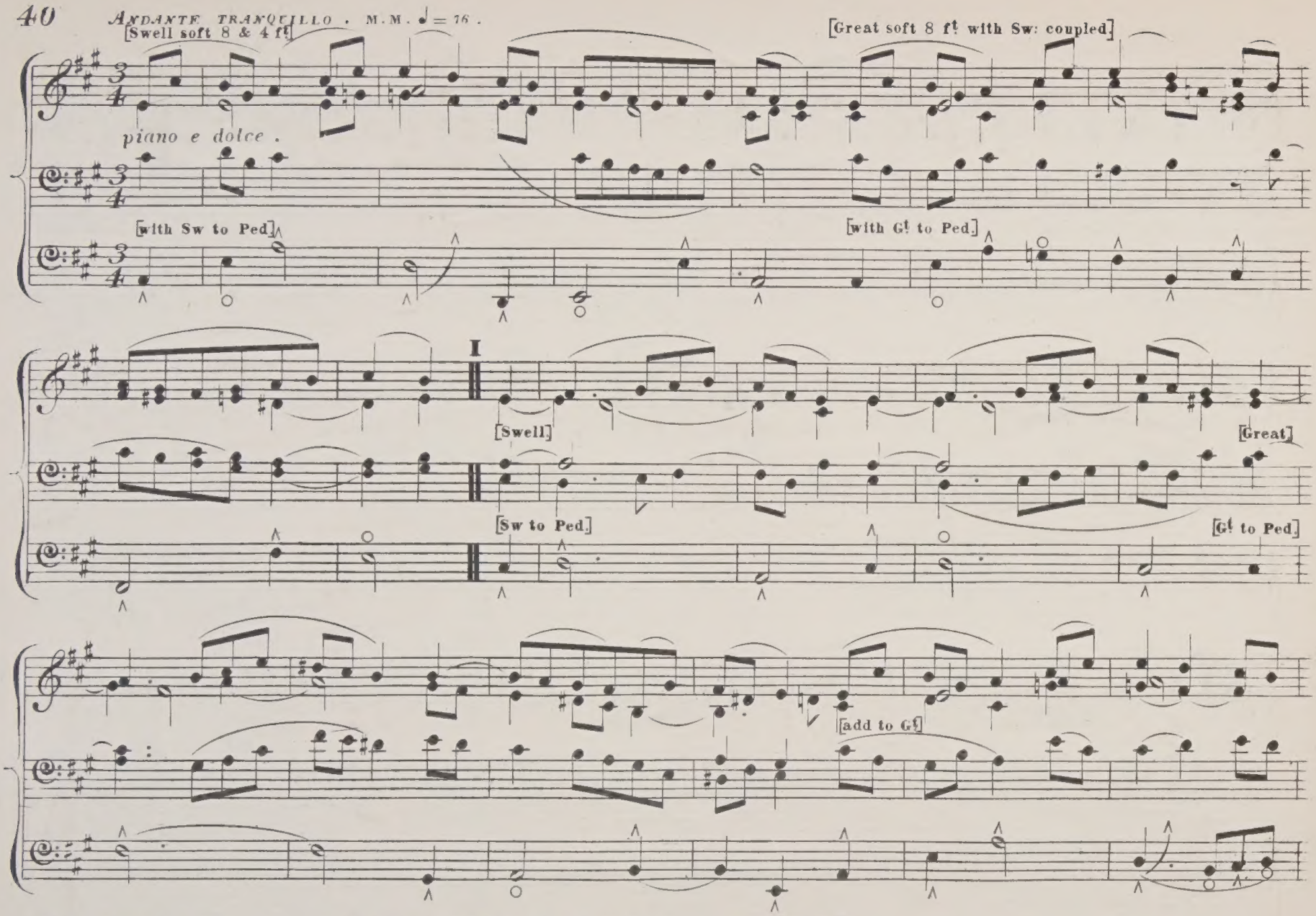

[Add Mixtures]



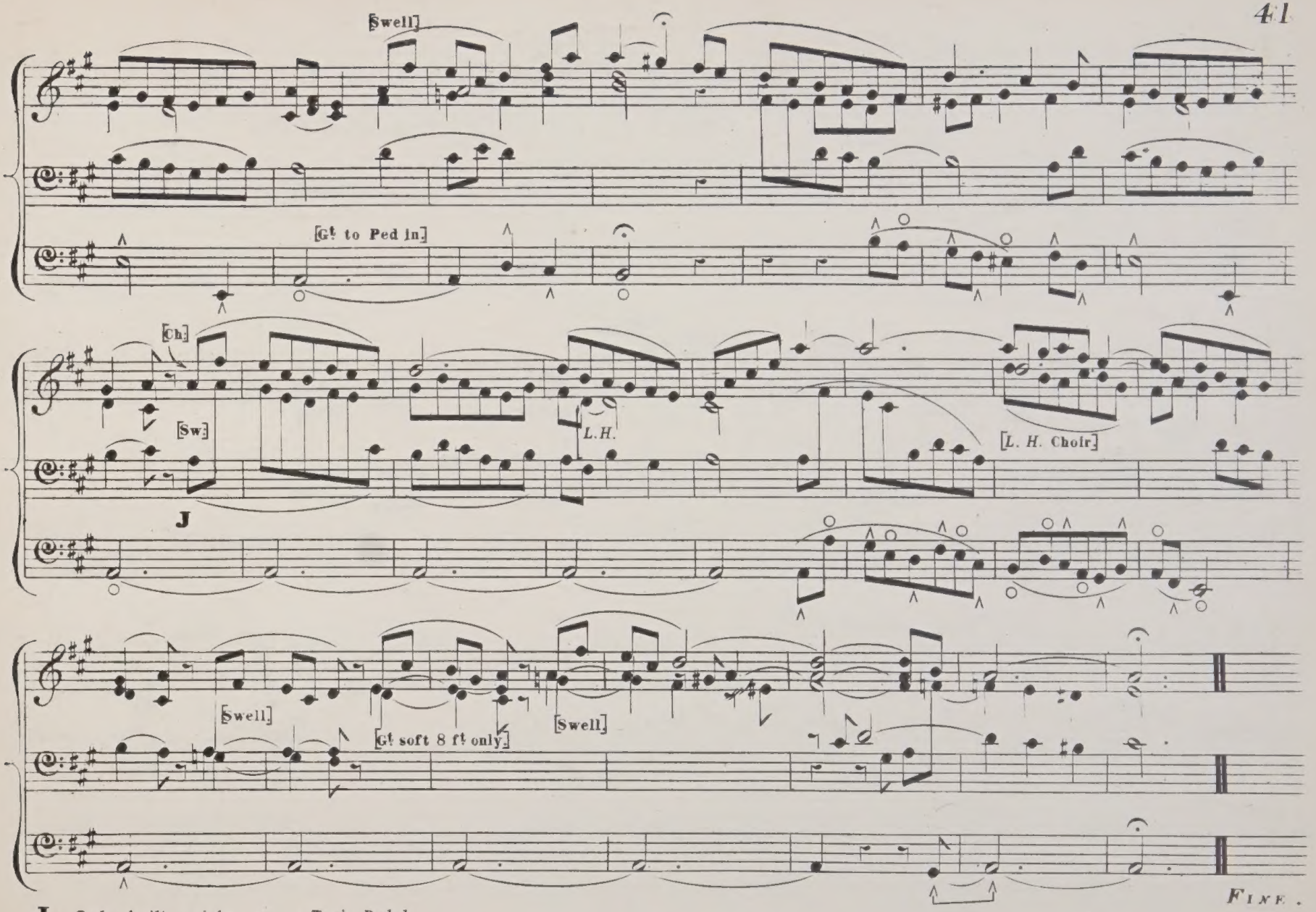
H. Return of Prelude, or Principal Theme of the Movement (regarded as a Ternary Design.)


CLAV: II . [Swell.]
CLAV: I .
[Great.]

ANDANTE TRANQUILLO . M.M. ♩ = 76 .

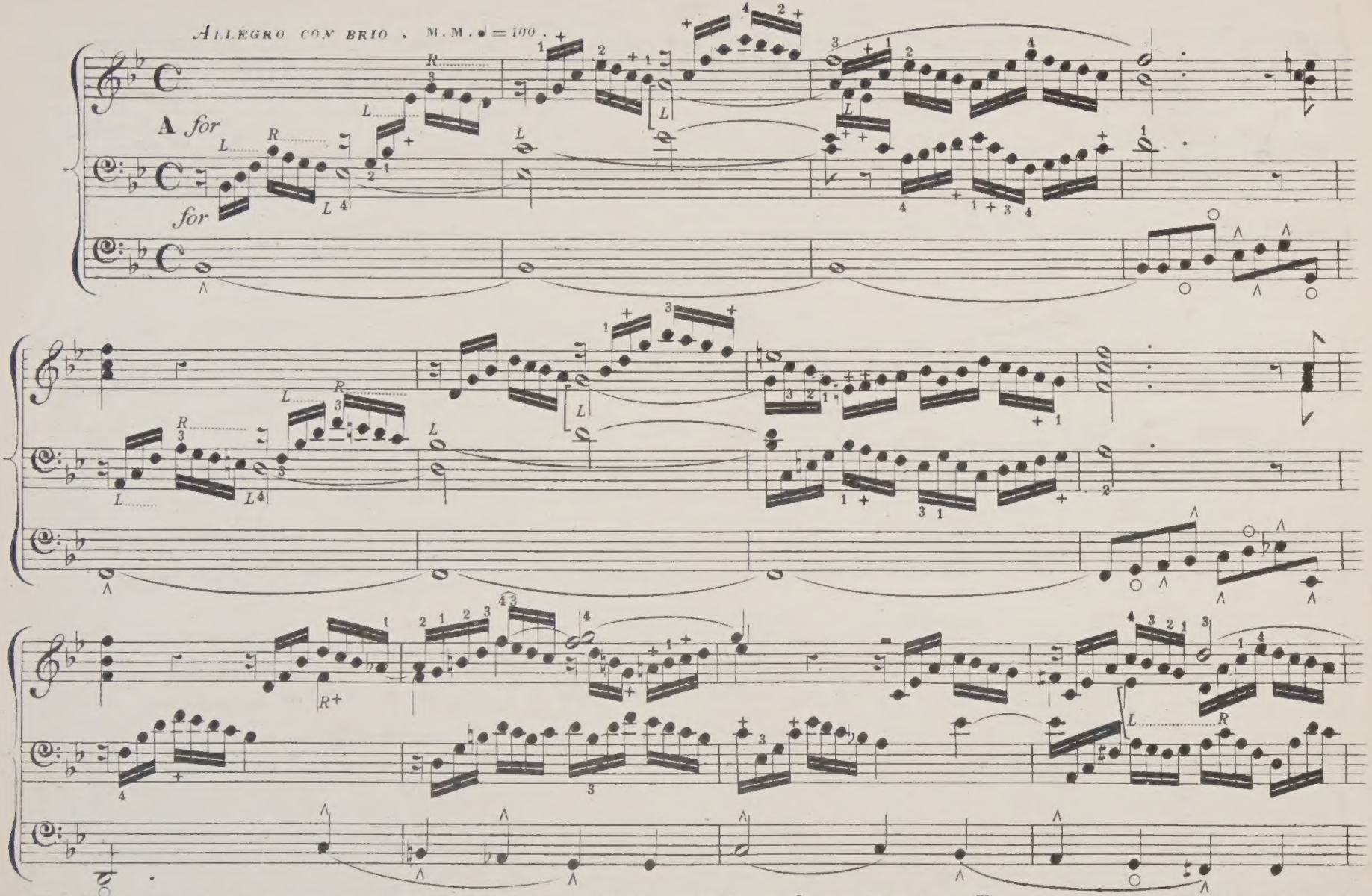


This Andante is a Binary Design, of which the first part ends in the Dominant Key at **I**.

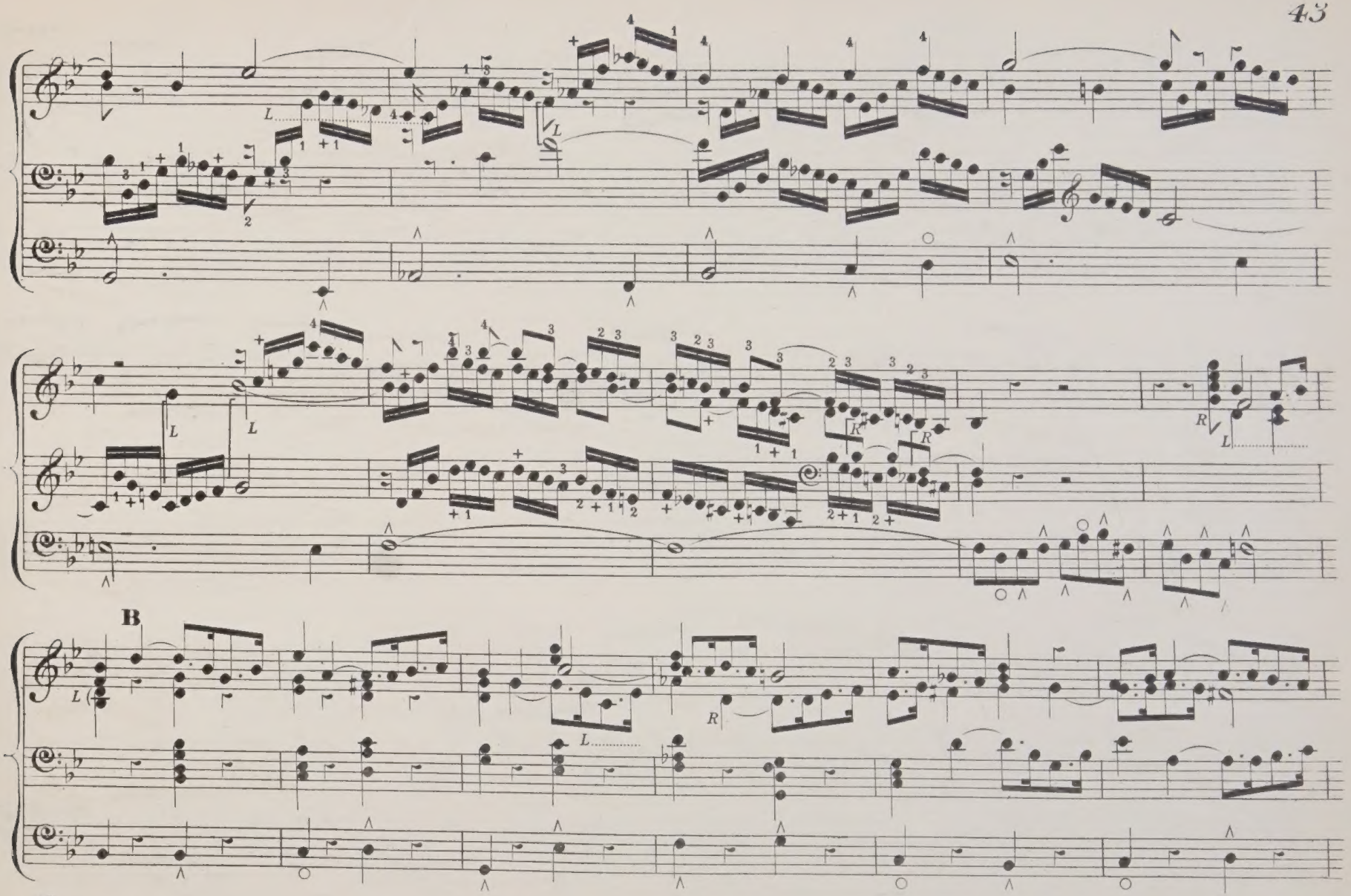


J. Coda: built mainly over a Tonic Pedal.

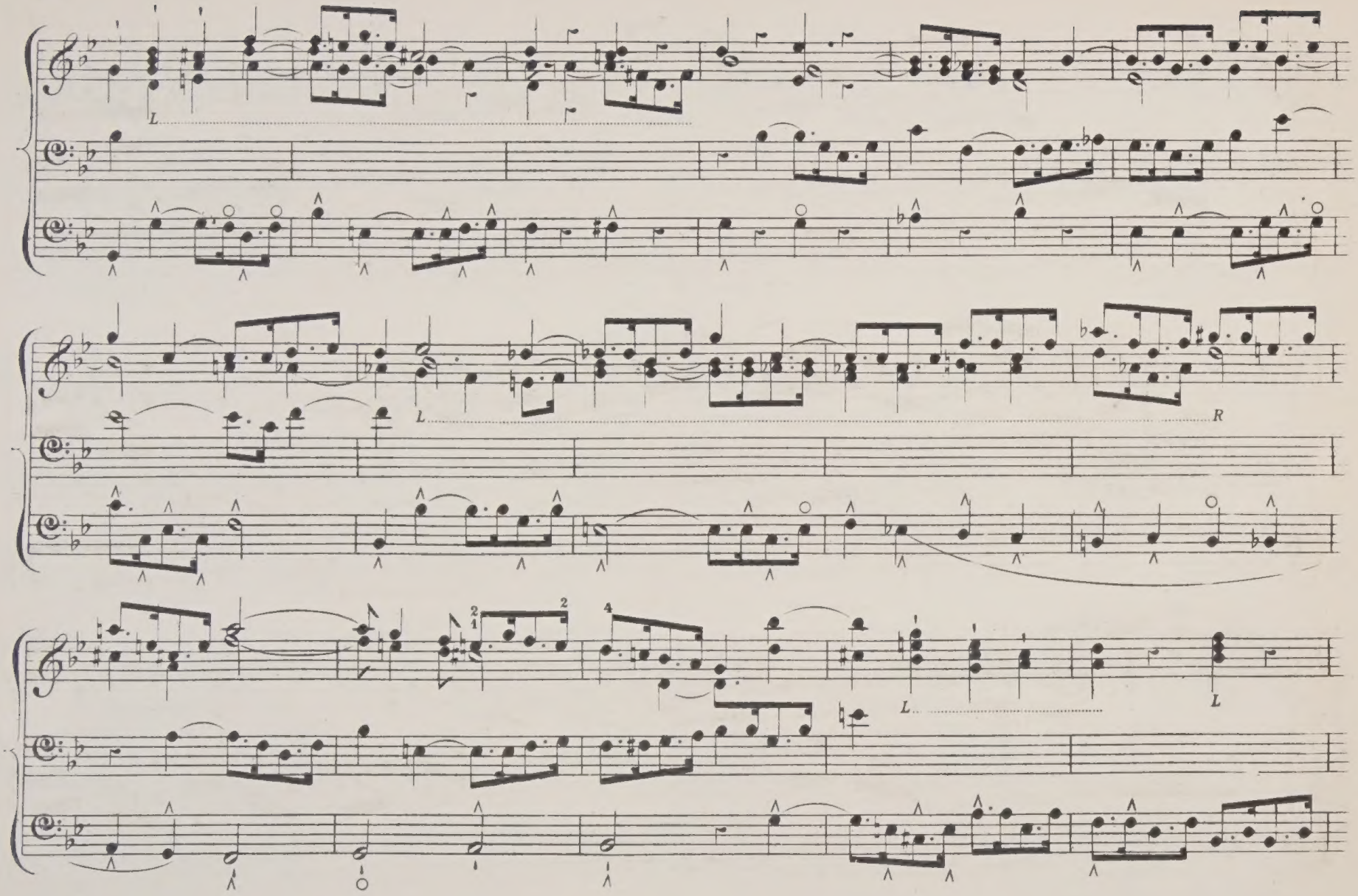
SONATA IV.

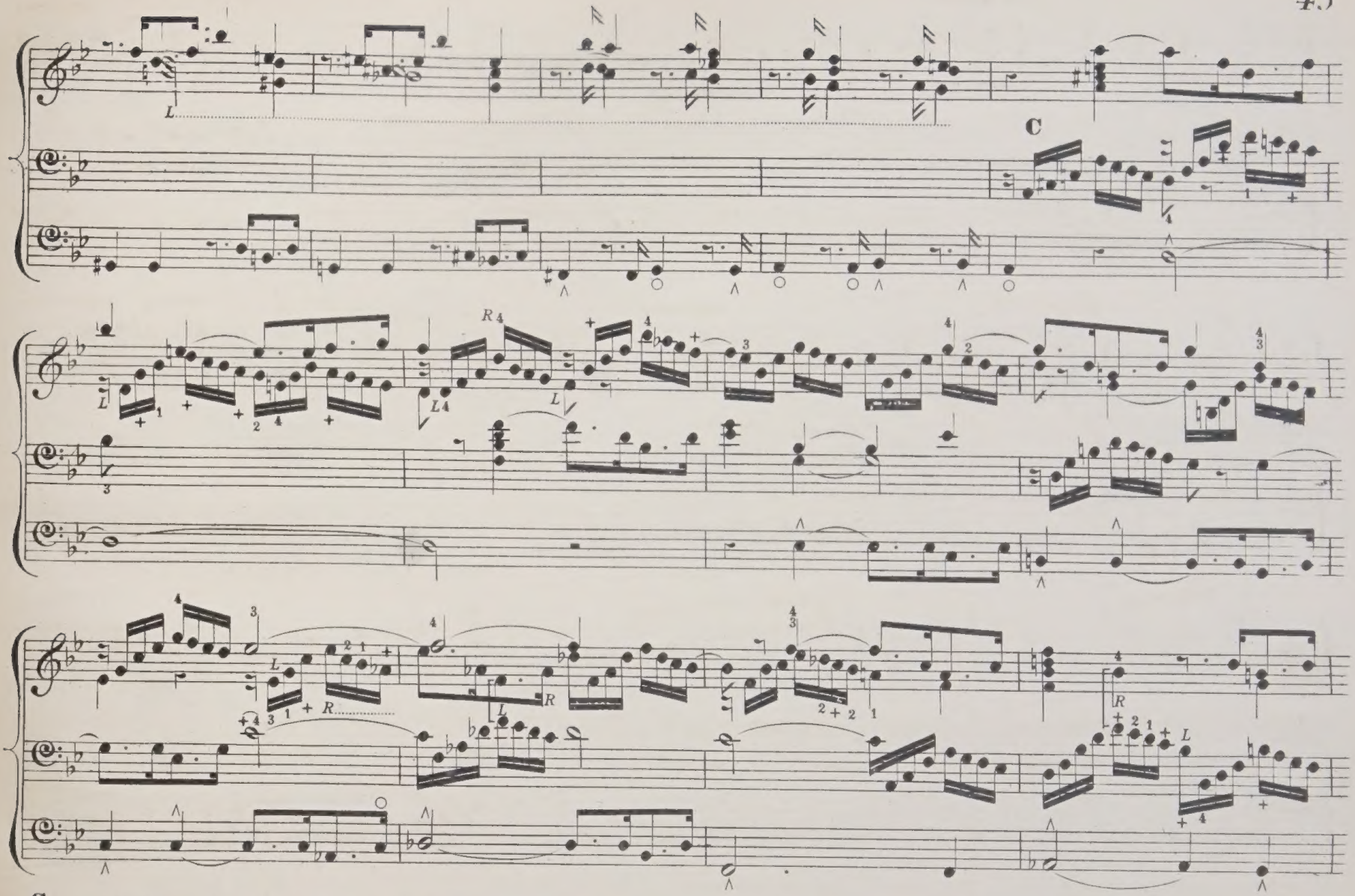


This first movement is a Ternary Design of which the Principal Theme begins at **A**, the Episode at **B**, and the recapitulation of the Principal theme takes place at **D**, There is no Coda.

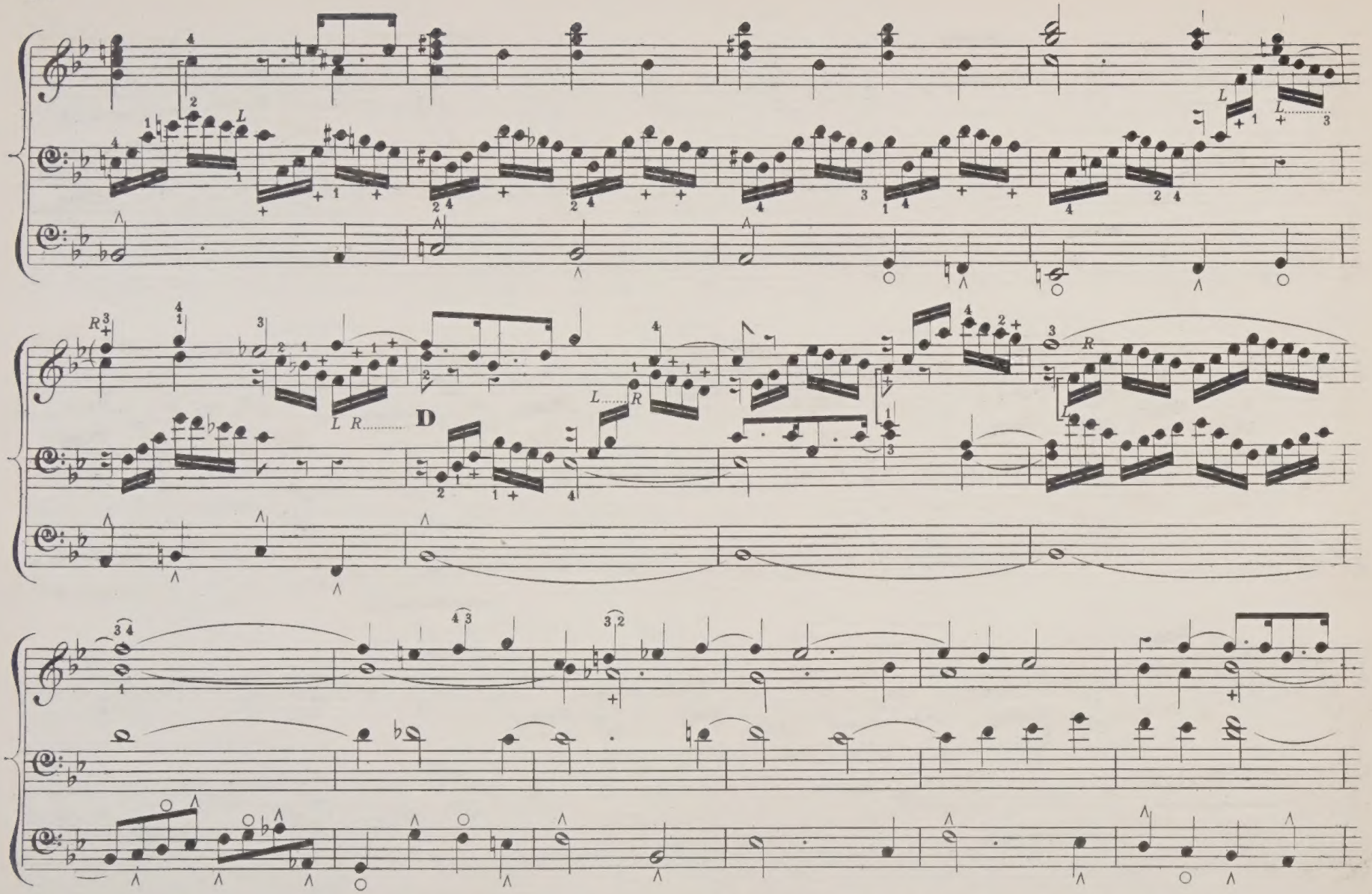


B. Second part, or Episode (of a contrasted character.)

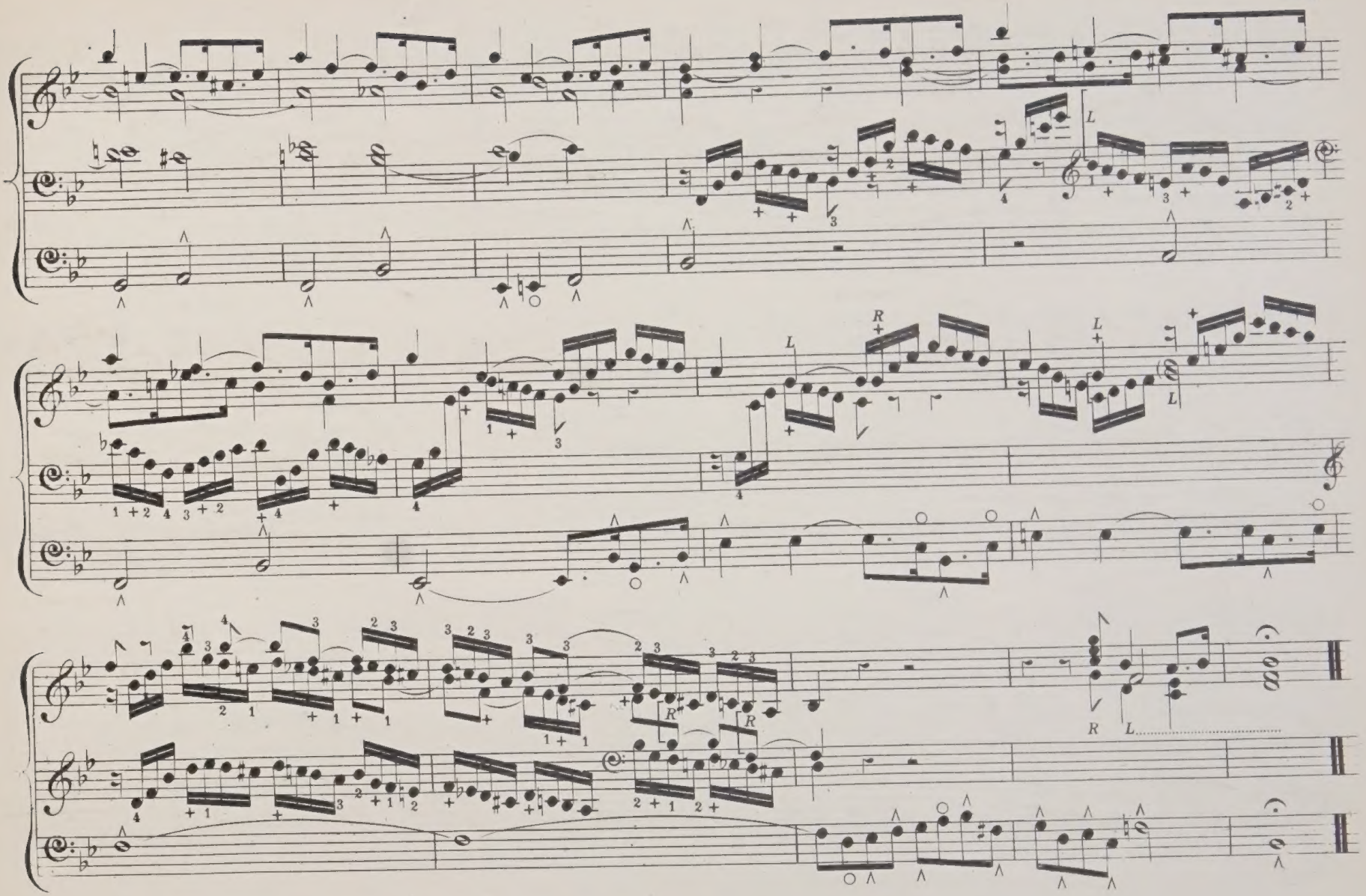

L
L
R
L
L



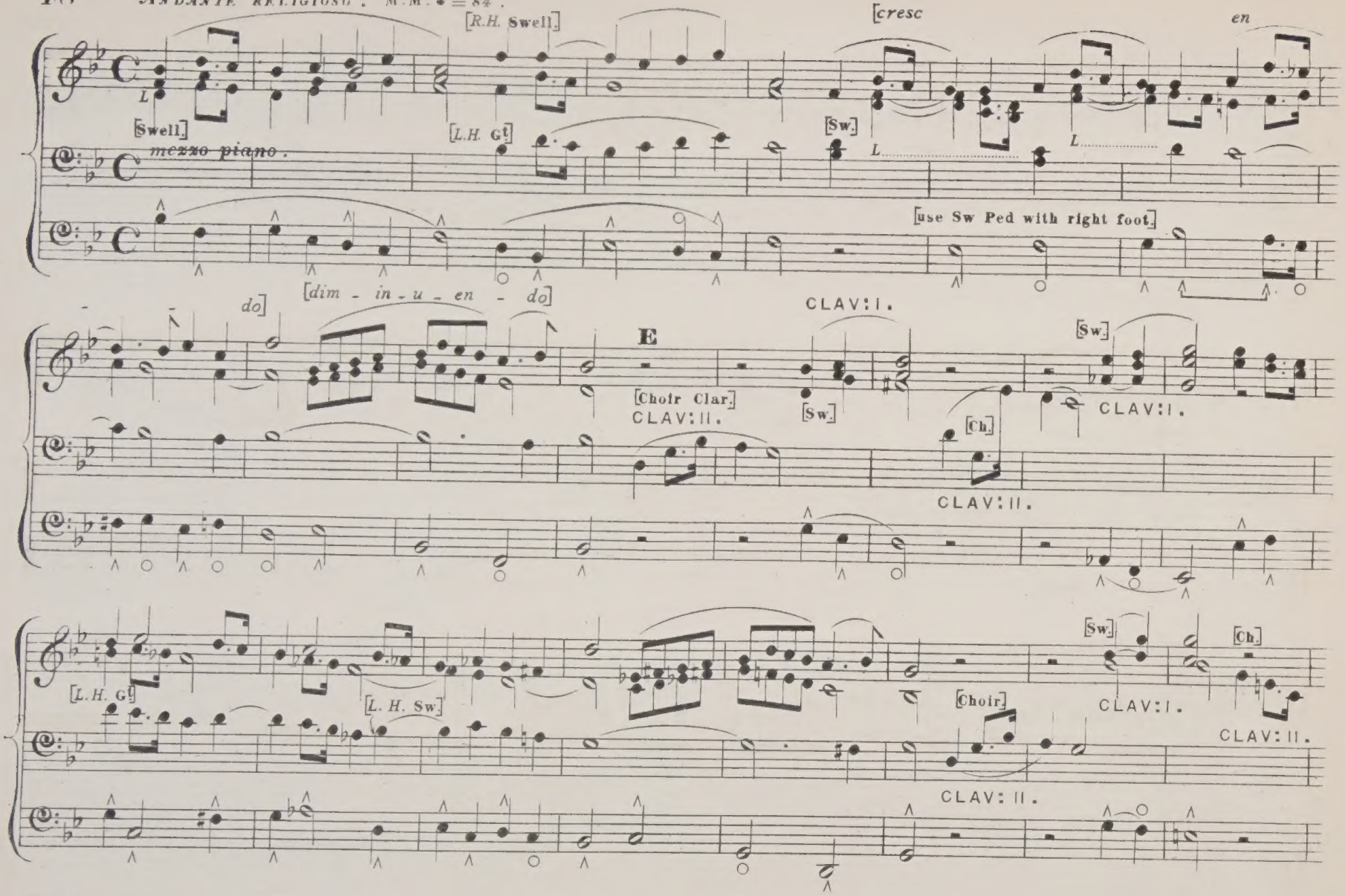
C. Combination of the melodic figures of the Principal Theme with the Episodical Subject.



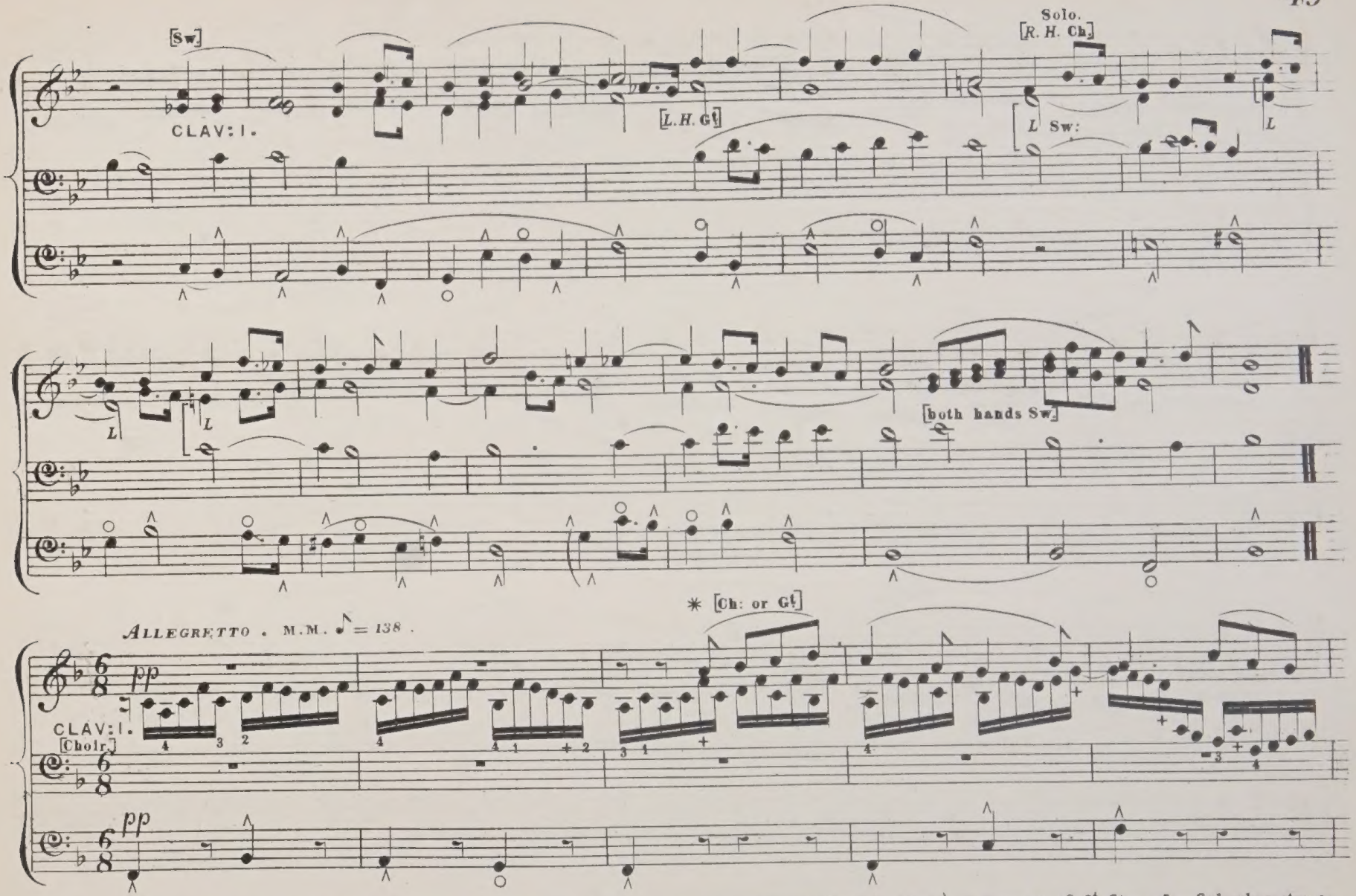
D. Recapitulation of Principal Theme, with which is combined the initial figure of the Episode which begins at **B** on page 43.



ANDANTE RELIGIOSO. M.M. ♩ = 84.

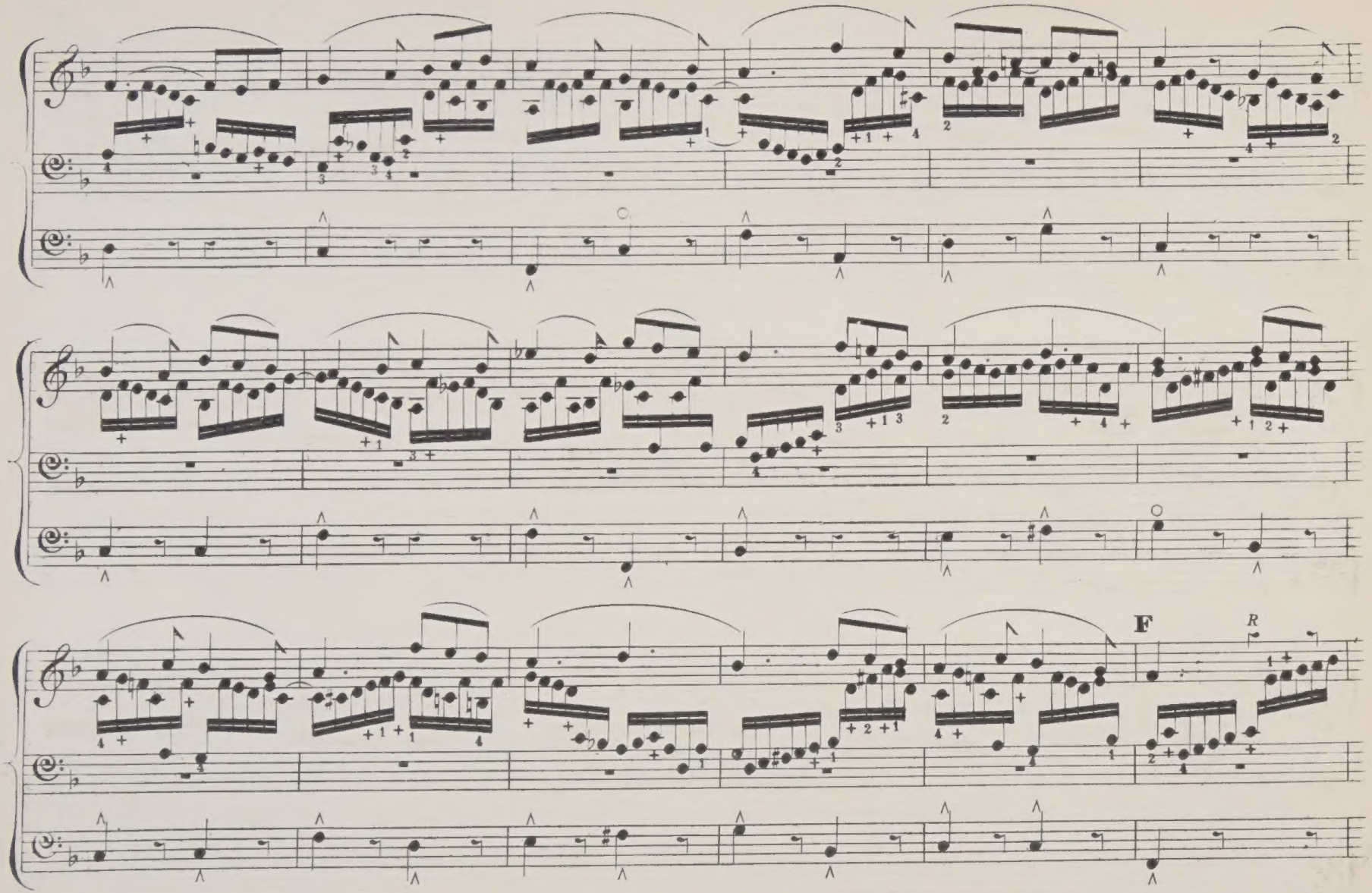


This Andante is in simple Binary Form, of which the Second part begins at **E**.

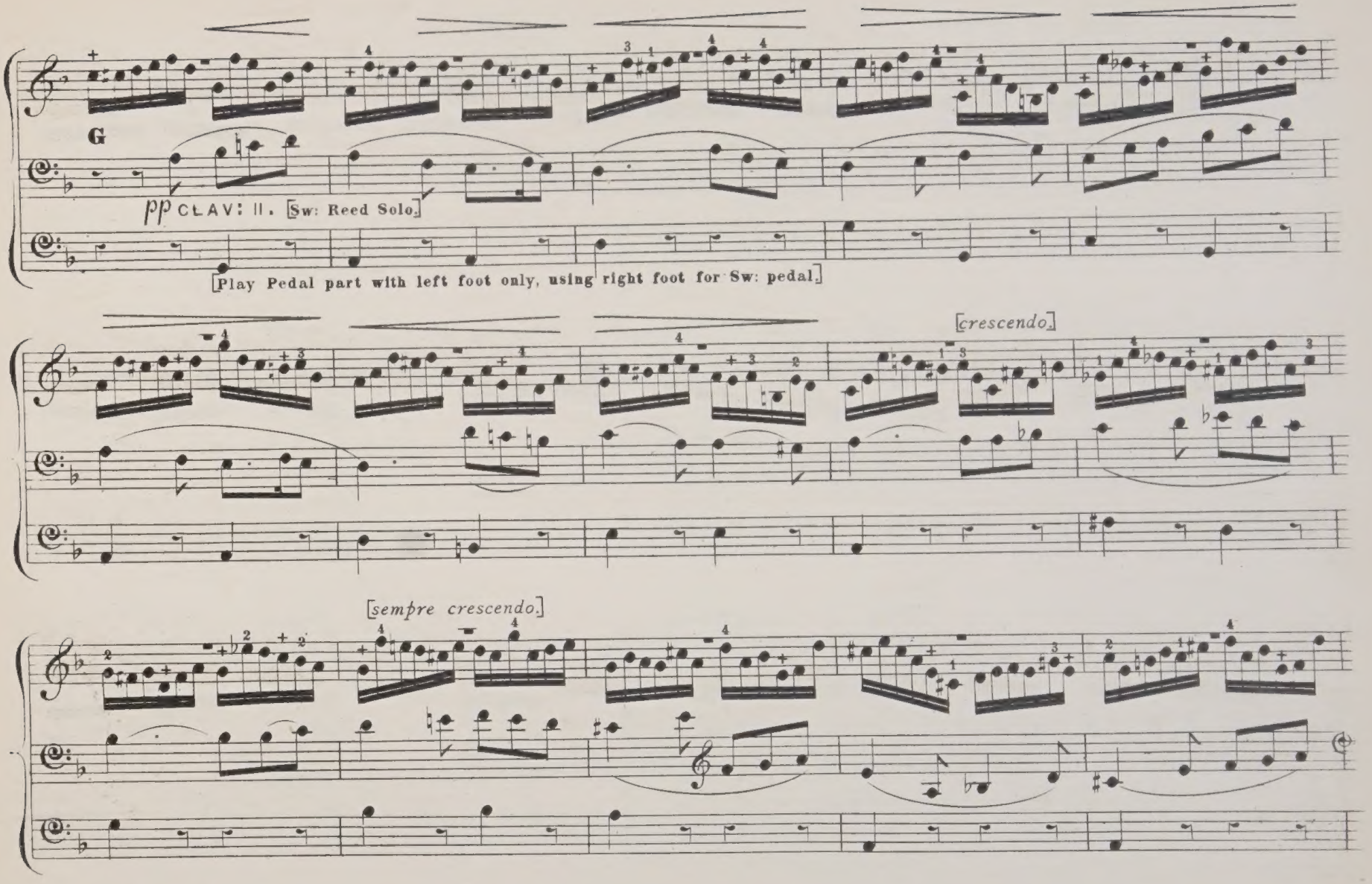


*This melody can be taken either upon the same manual as the semiquaver accompaniment (Clav: I, Choir) or upon an 8 f! Stop of a Solo character on the G! Org: manual.

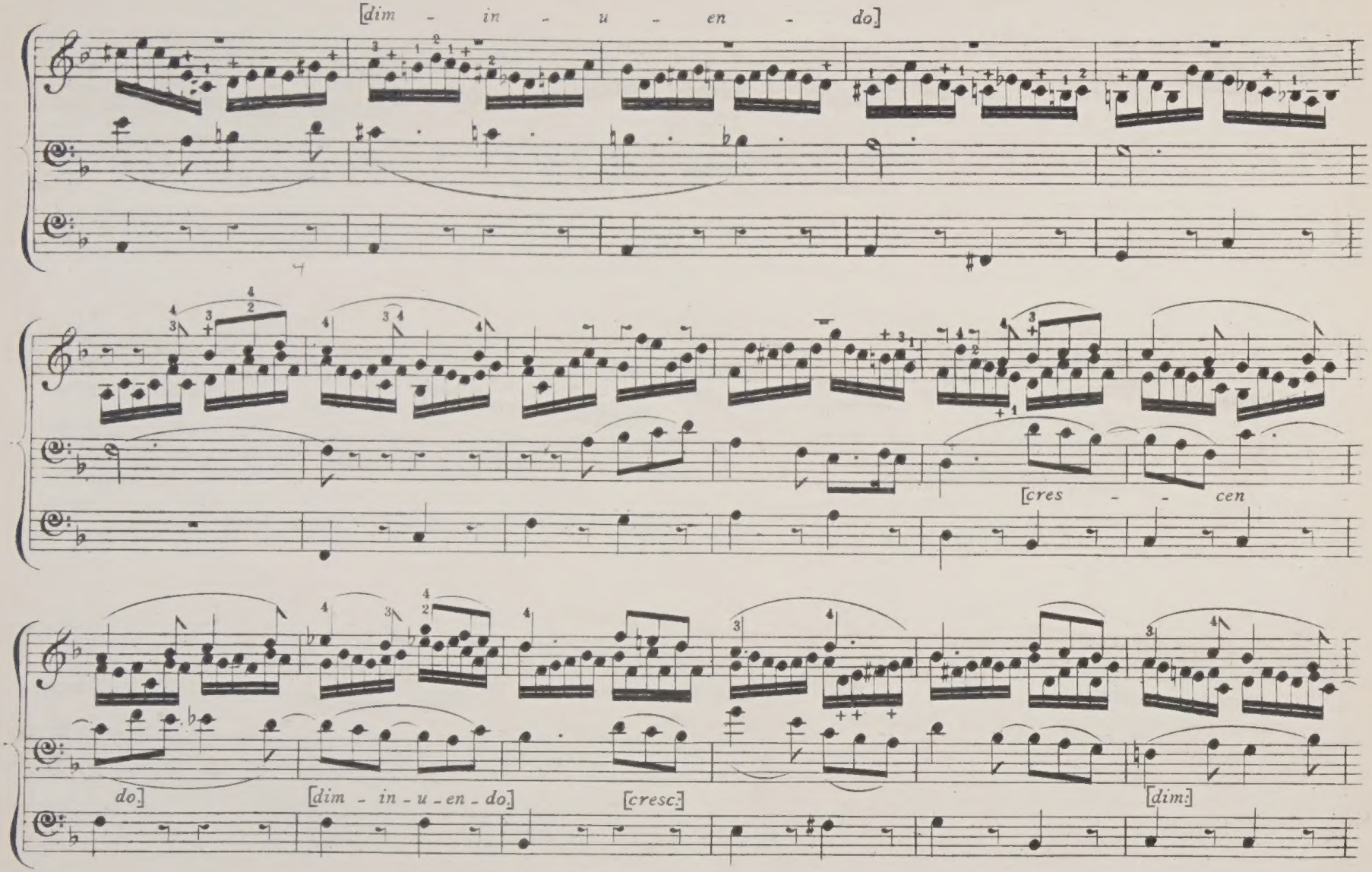
This Allegretto is in simple Binary form of which the first part ends at page 50.

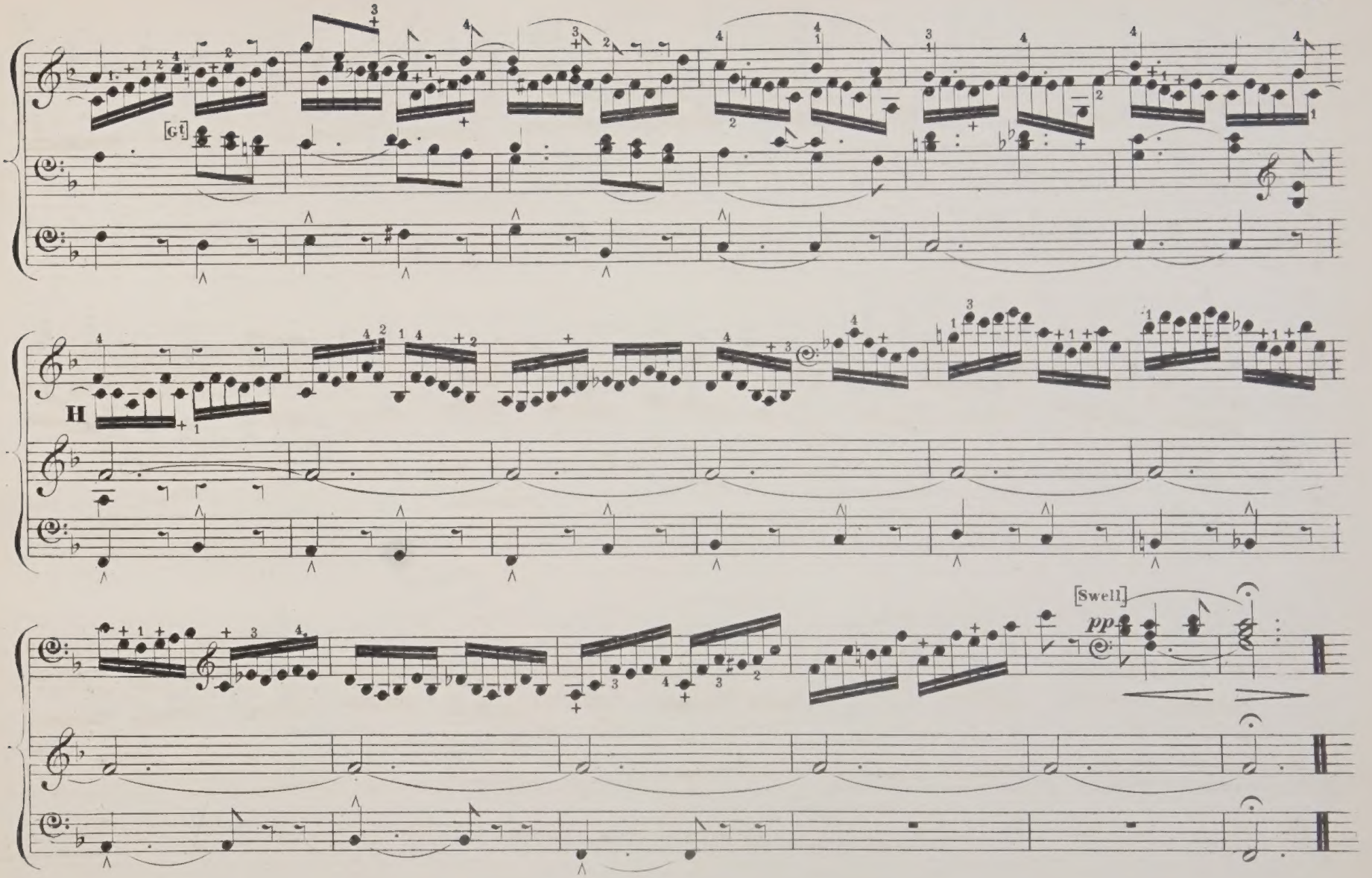


F. End of First Part.

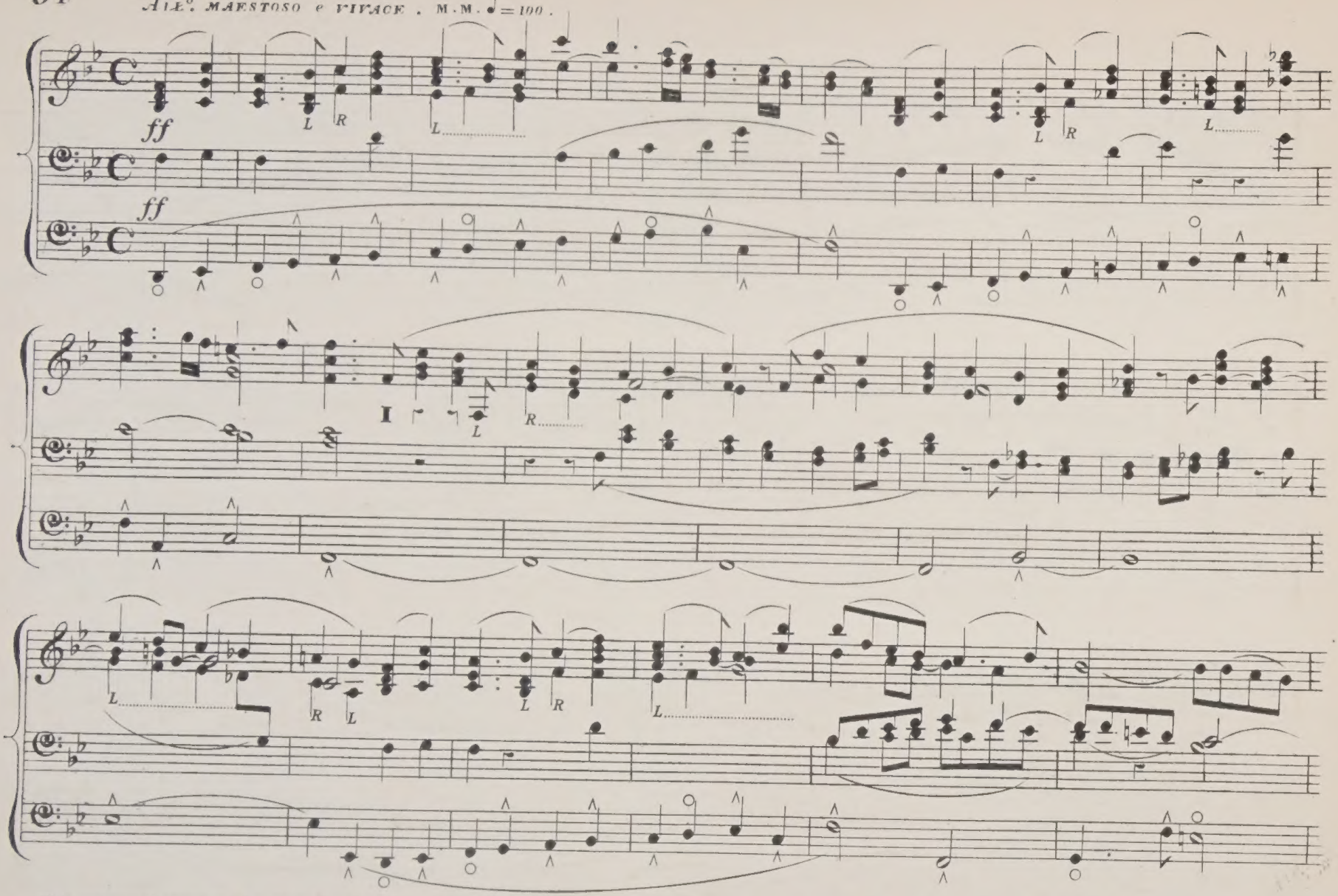


G. Beginning of Second part.

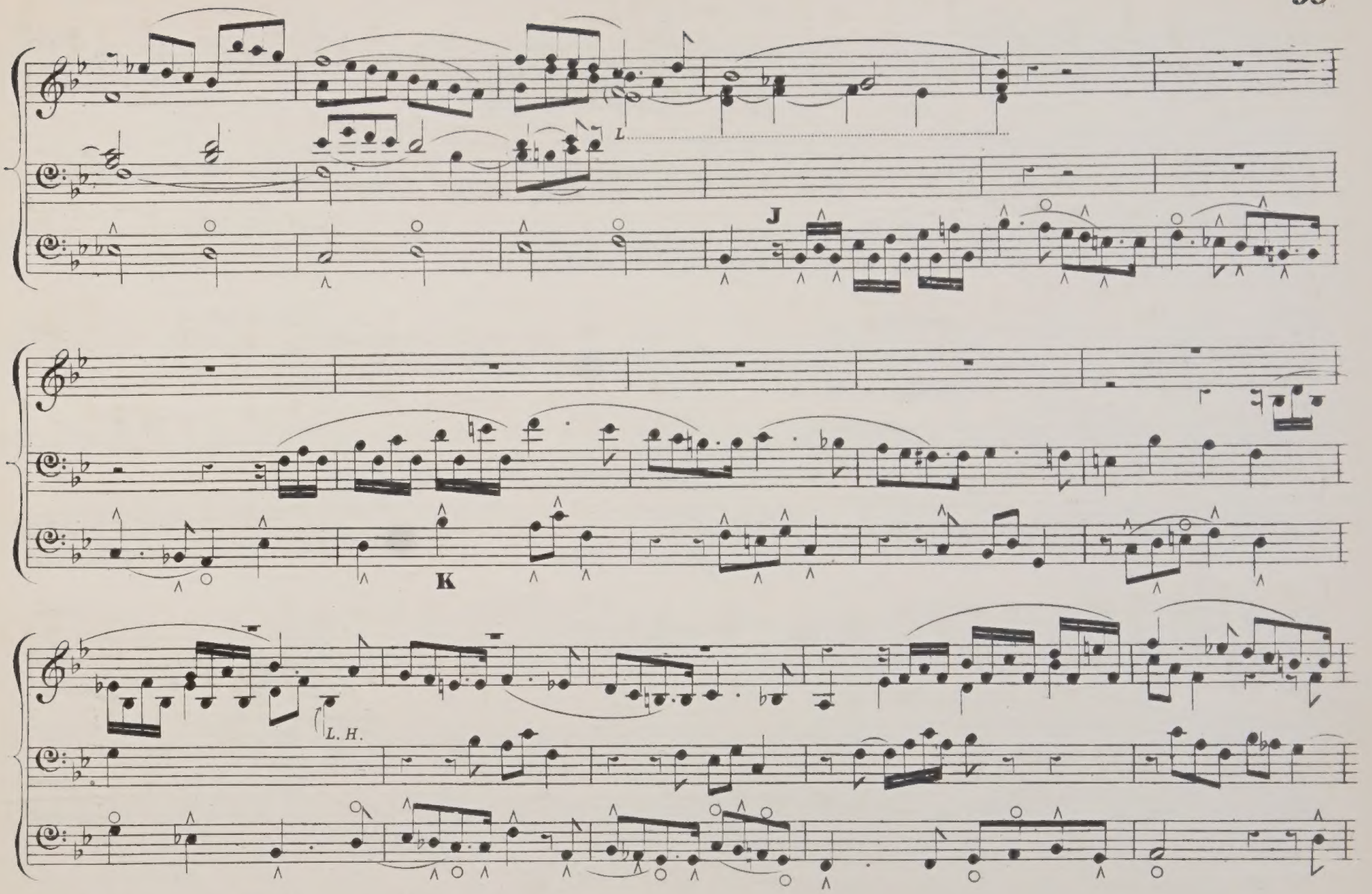

[dim - in - u - en - do.]
[cres - - cen
do.]
[dim - in - u - en - do.]
[cresc.]
[dim.]



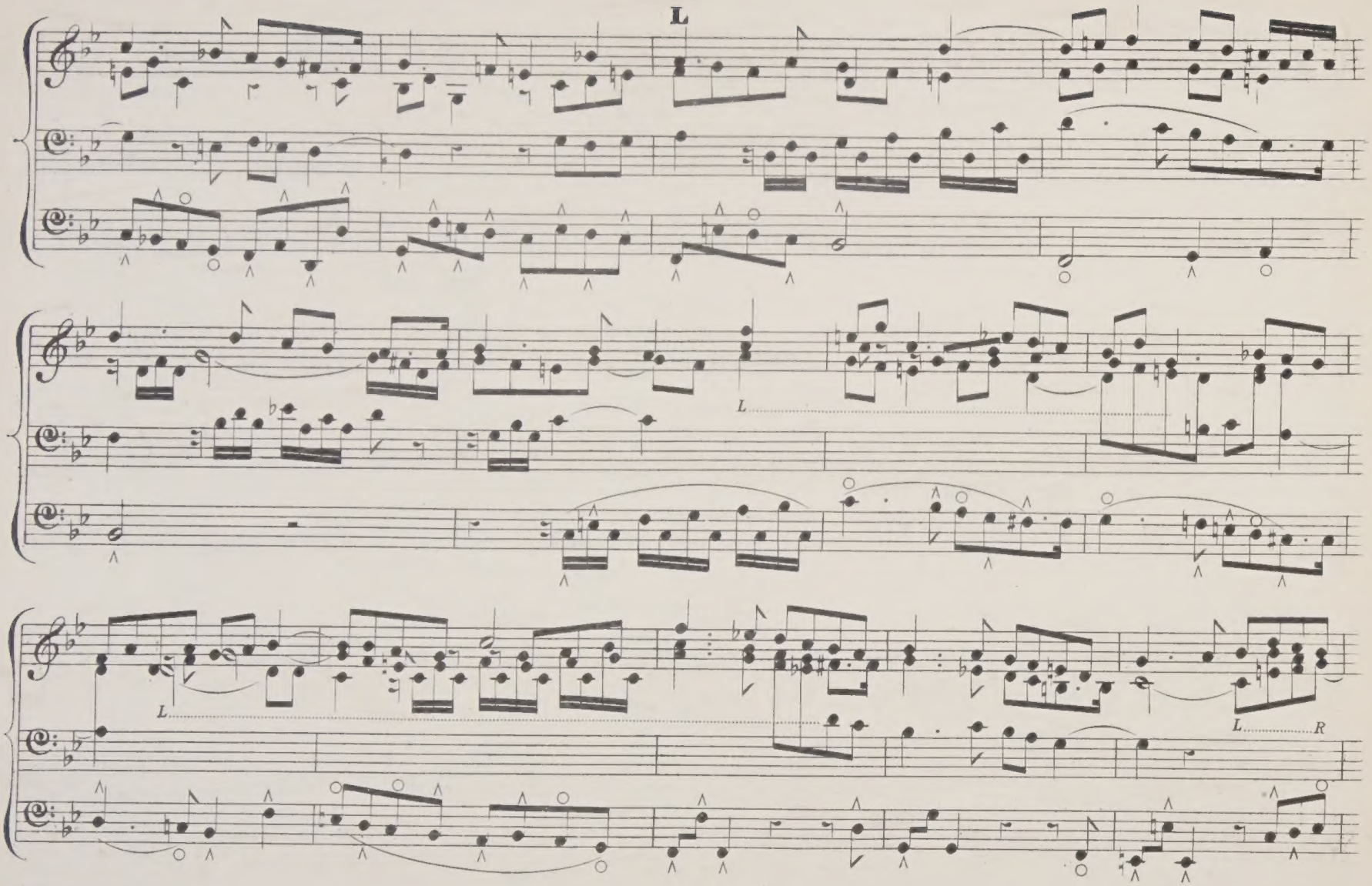
H. Coda. (with inverted Tonic Pedal.)



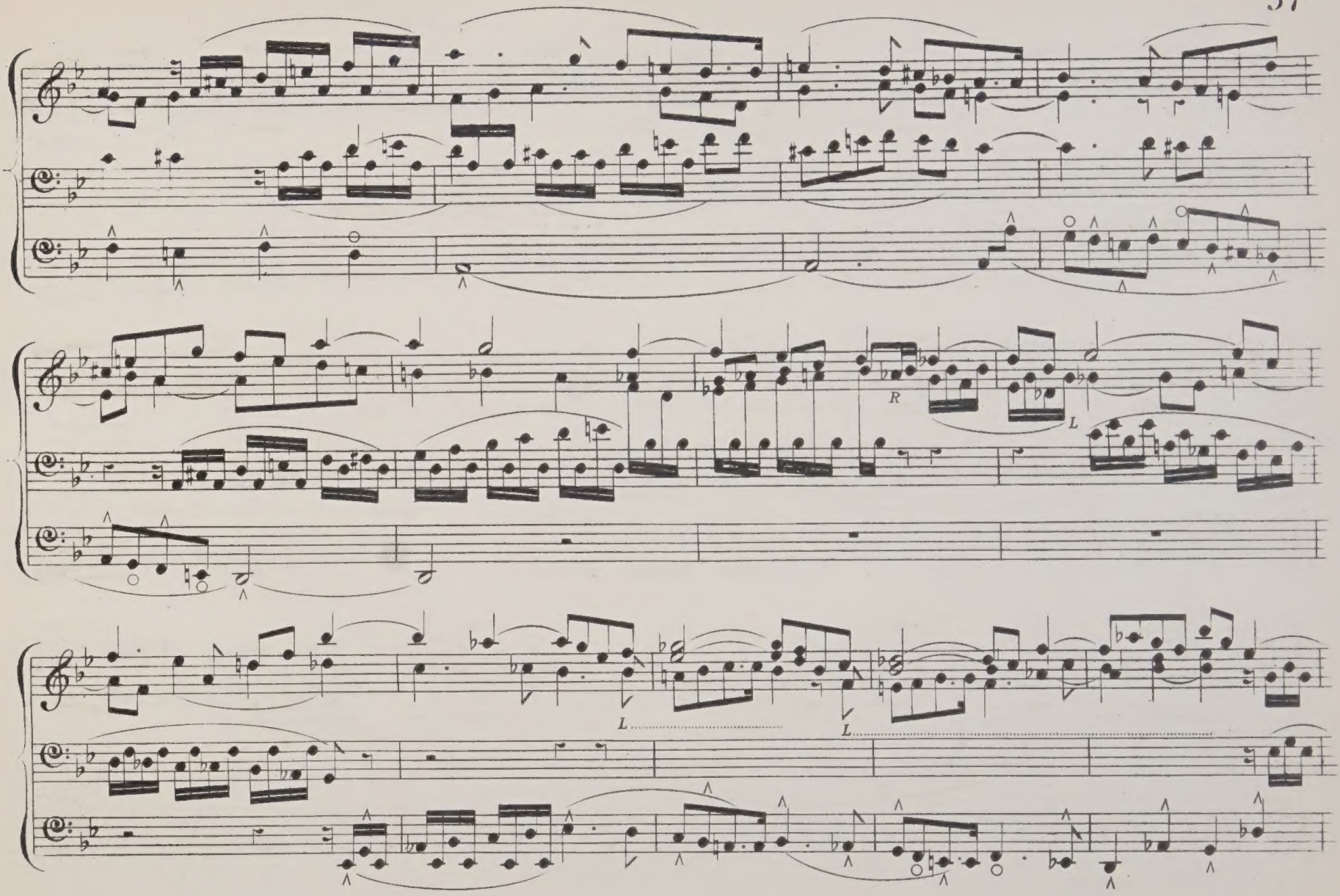
This movement consists of a Prelude and Fugue, with the Prelude recapitulated at **M** on page 59 as a Coda to the Fugue. Or, the movement may be regarded as a Ternary Design, of which the Prelude is the Principal Theme, and the entire Fugue the Episode. The Prelude itself is a Binary Design of which the first part ends at **I**.

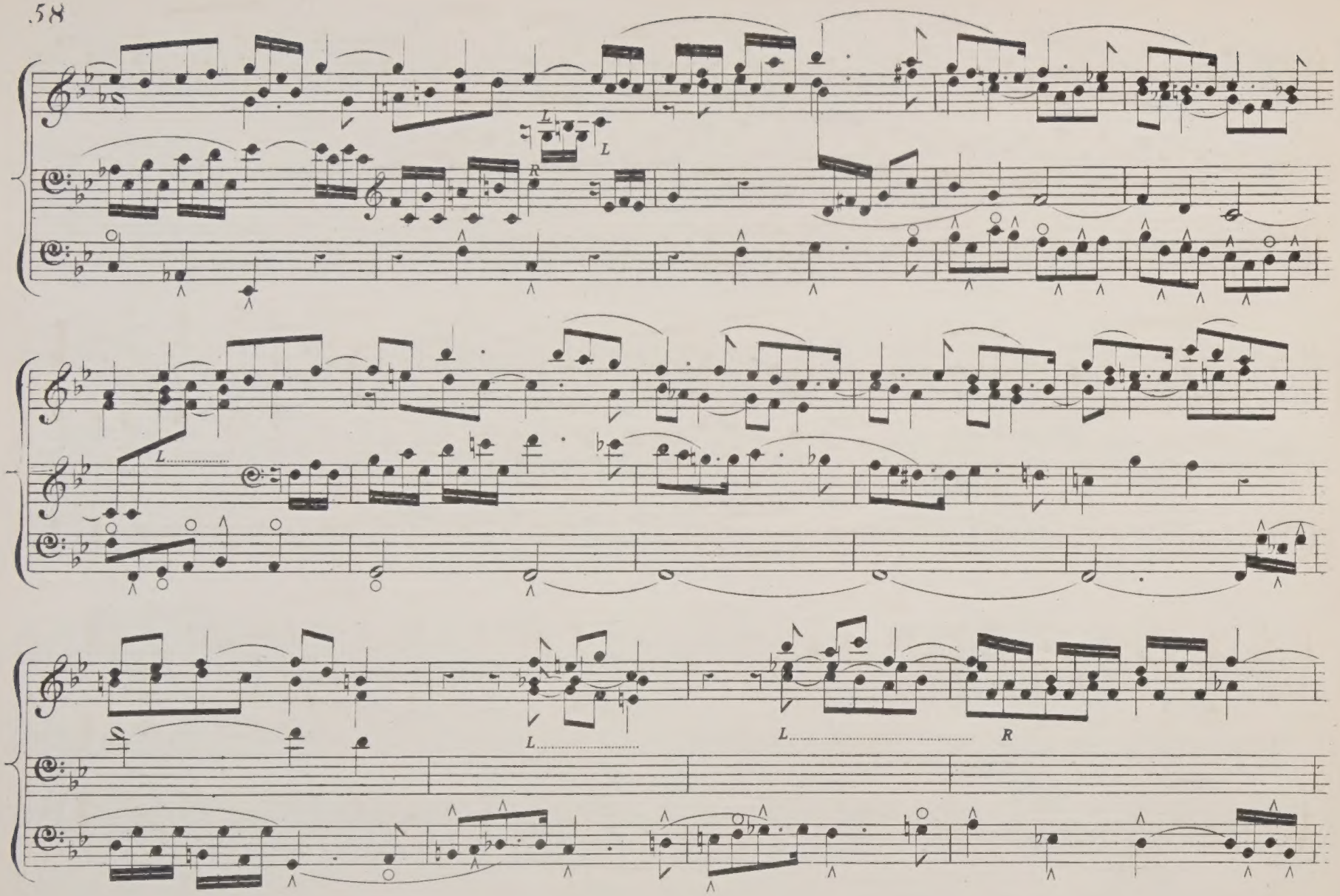


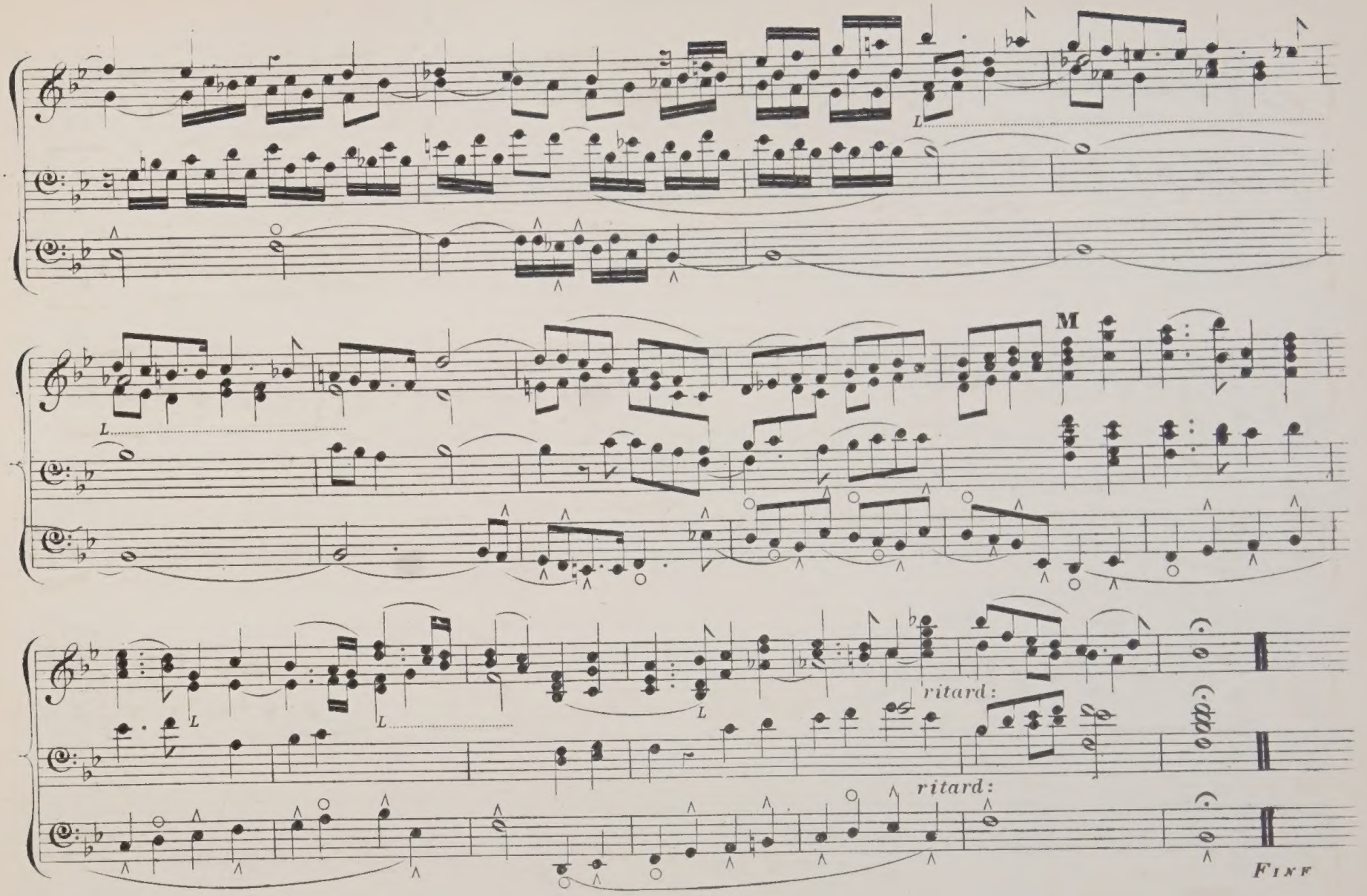
J. Subject of Fugue. **K.** Counter Subject.



L. End of Exposition.

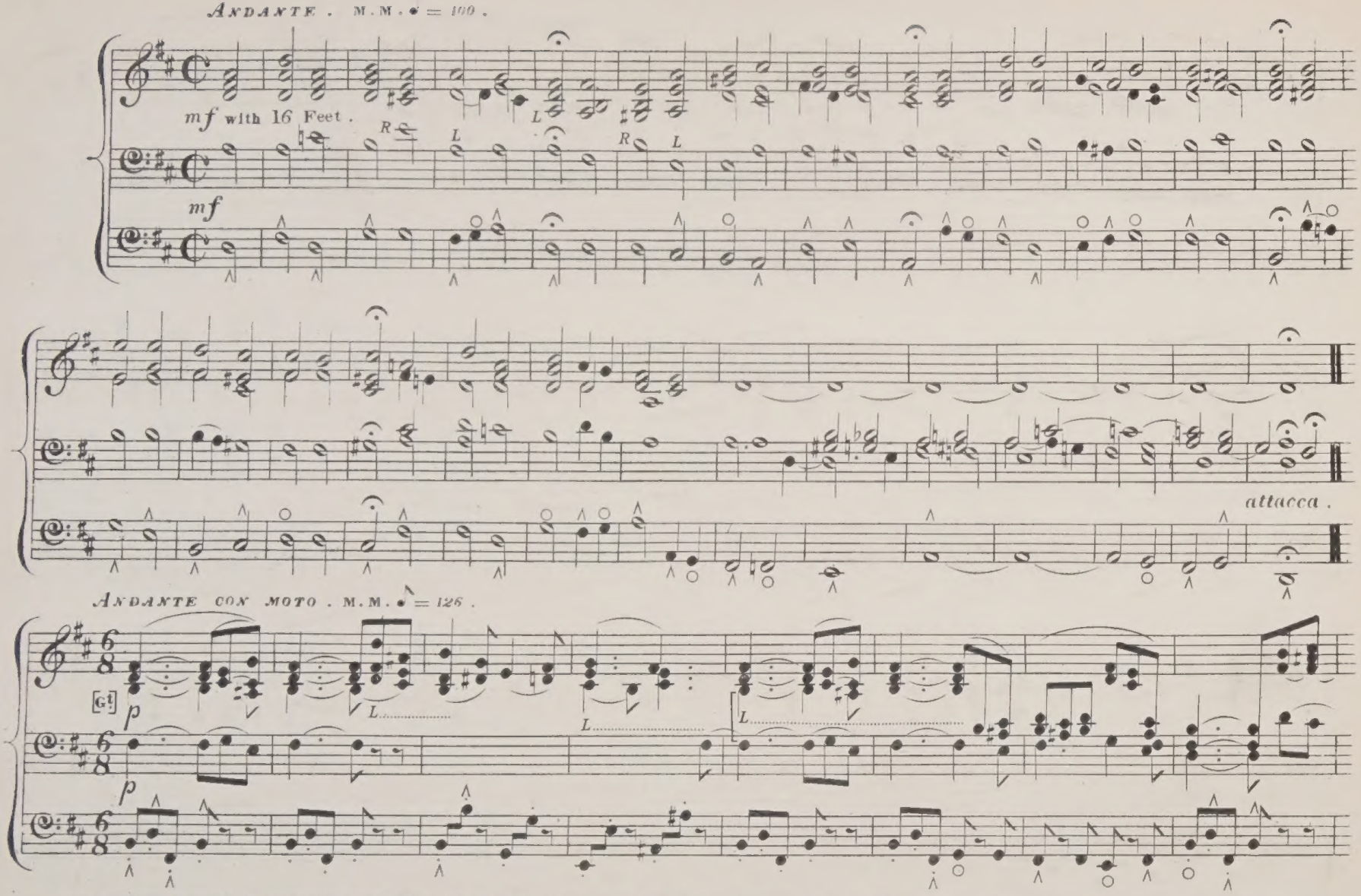

R
L
L
L


L
L
R
L
L
L
R



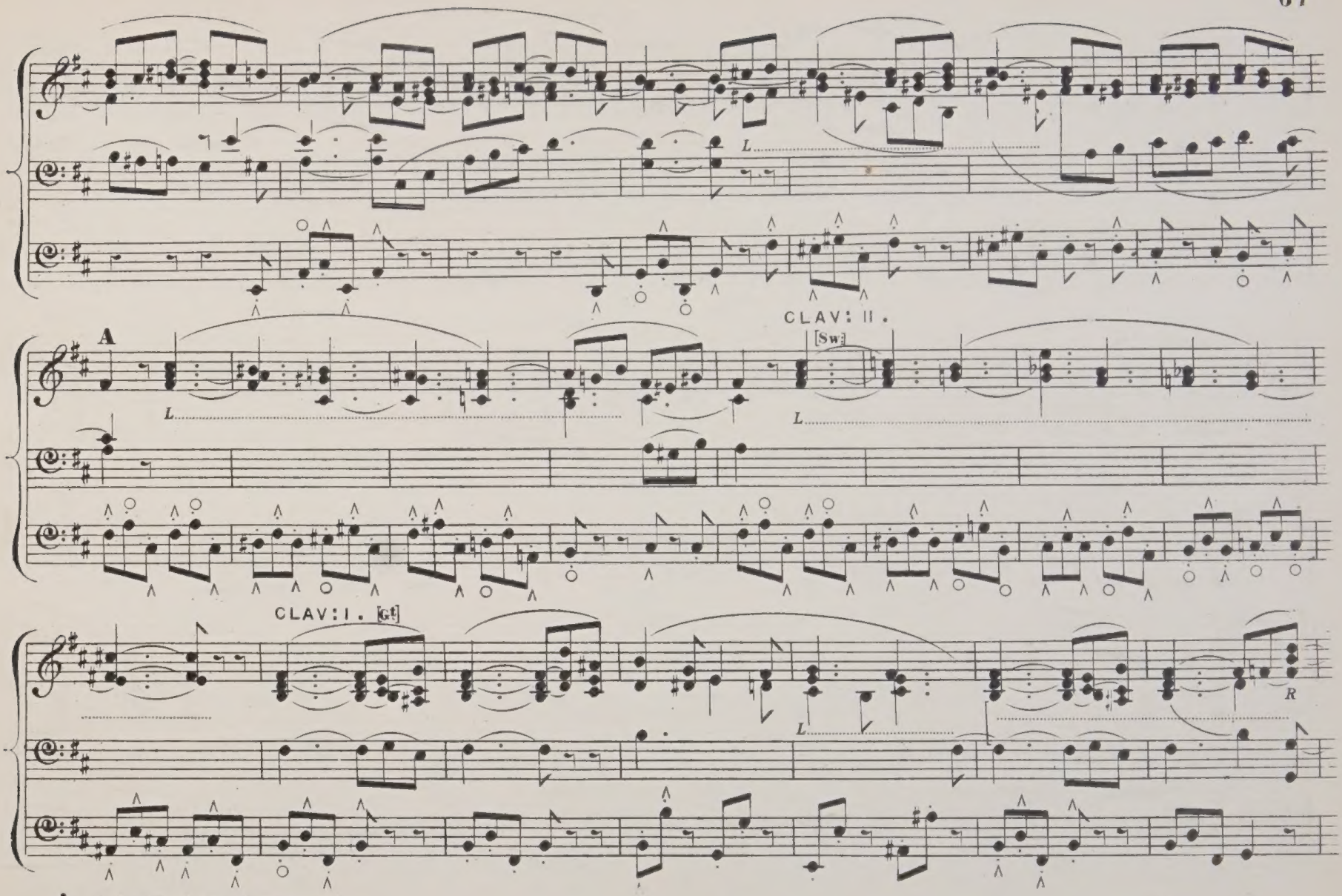
M. Return of Prelude, or Principal Theme of the Ternary Design (in an abbreviated form.)

SONATA V.

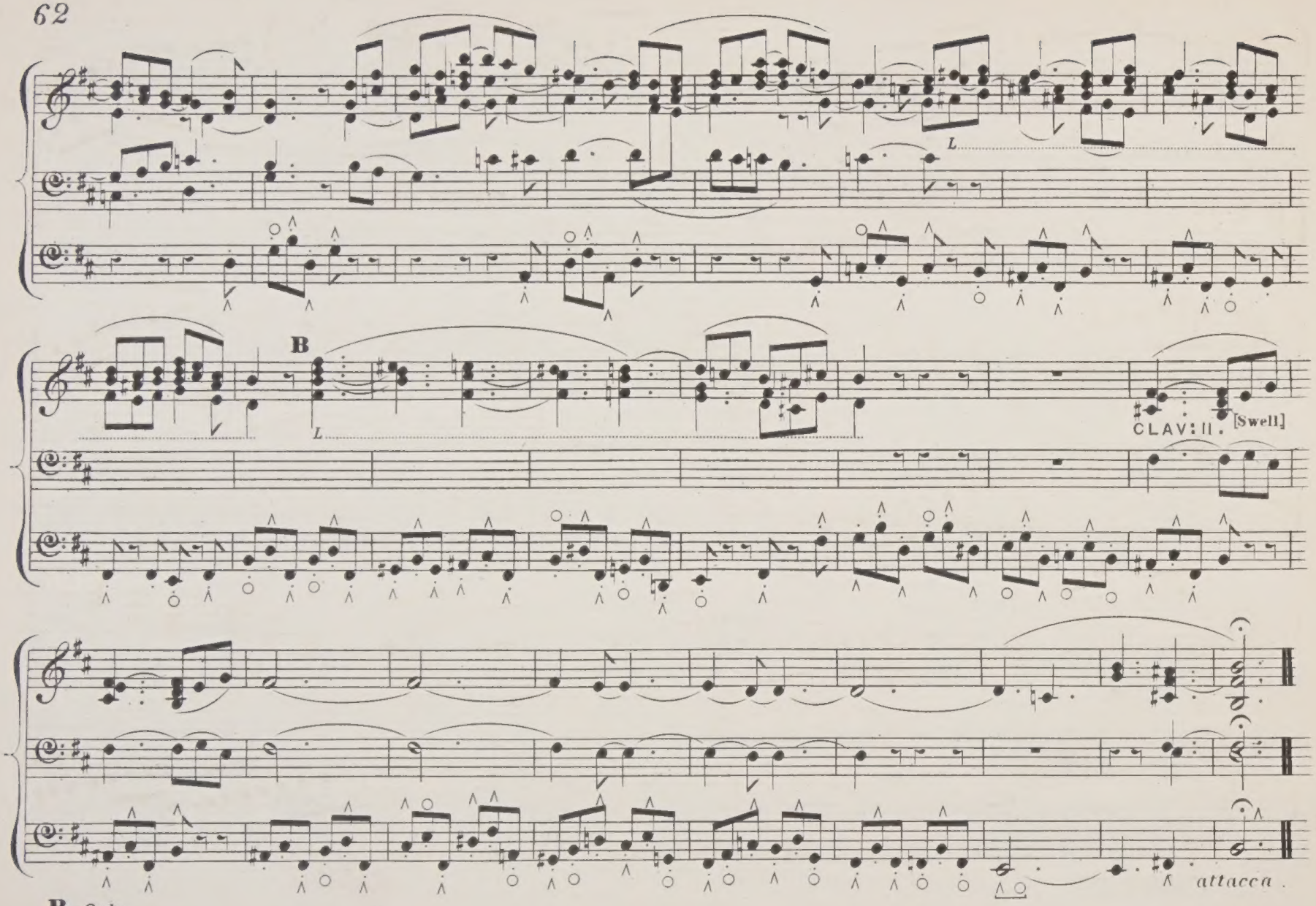


The Opening Andante is generally supposed to be an Original Choral of Mendelssohn's own composition. The opening phrase bears a strong melodic resemblance to "Dir, Dir, Jehova, will ich singen" by J. A. Freylinghausen. 1714.

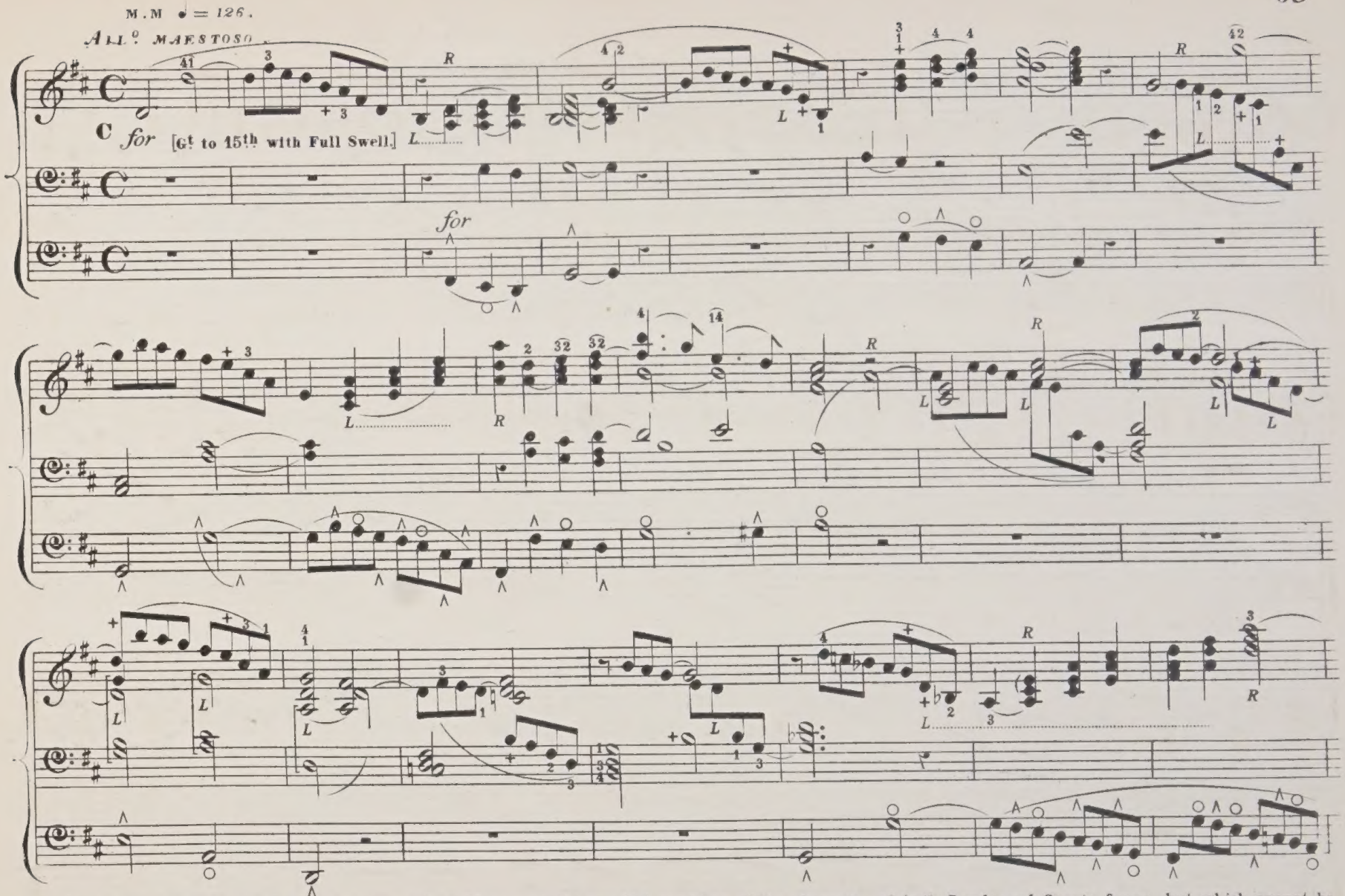
The Andante Con Moto is in simple Binary Form.



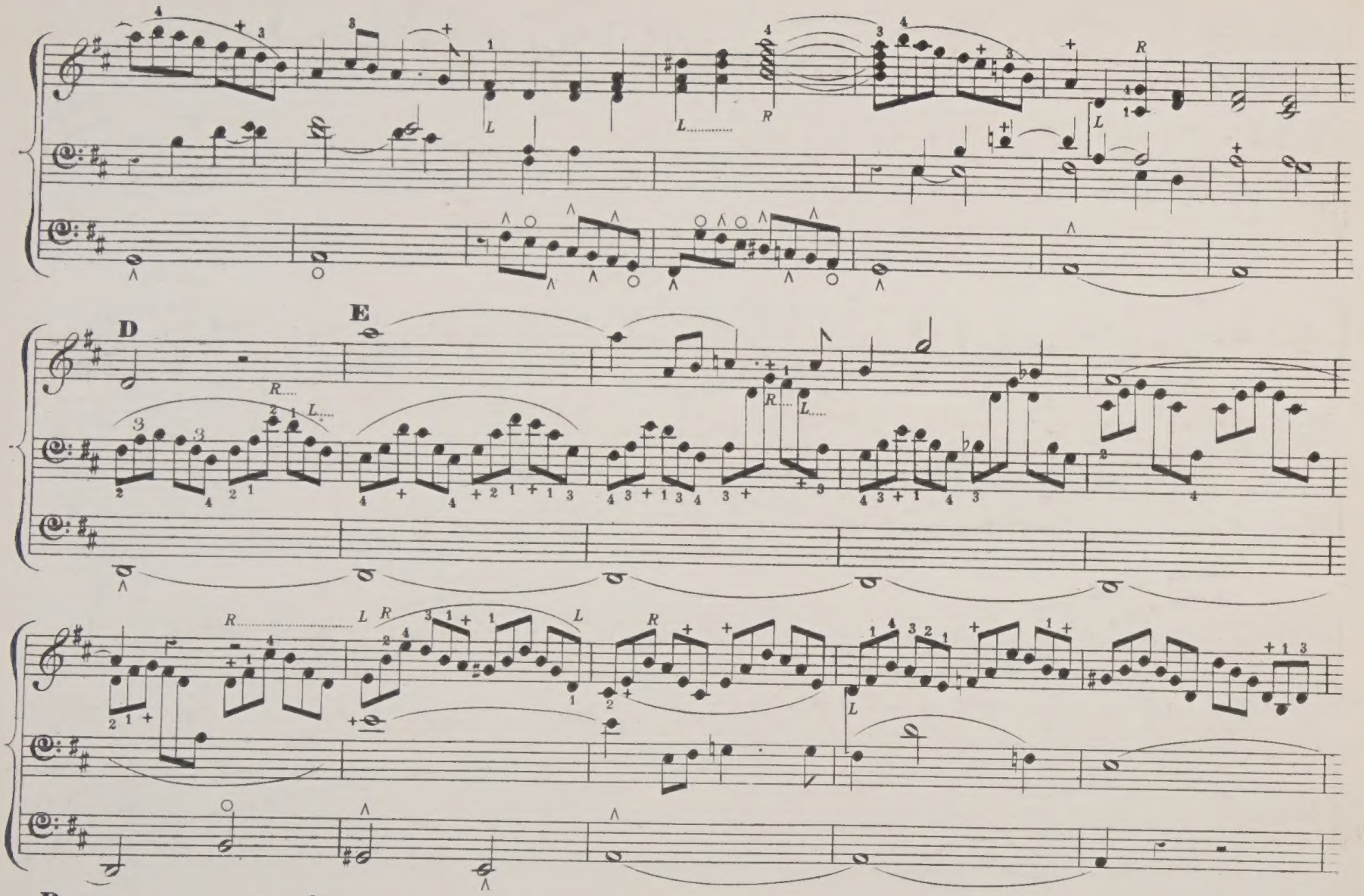
A. End of first part of movement.



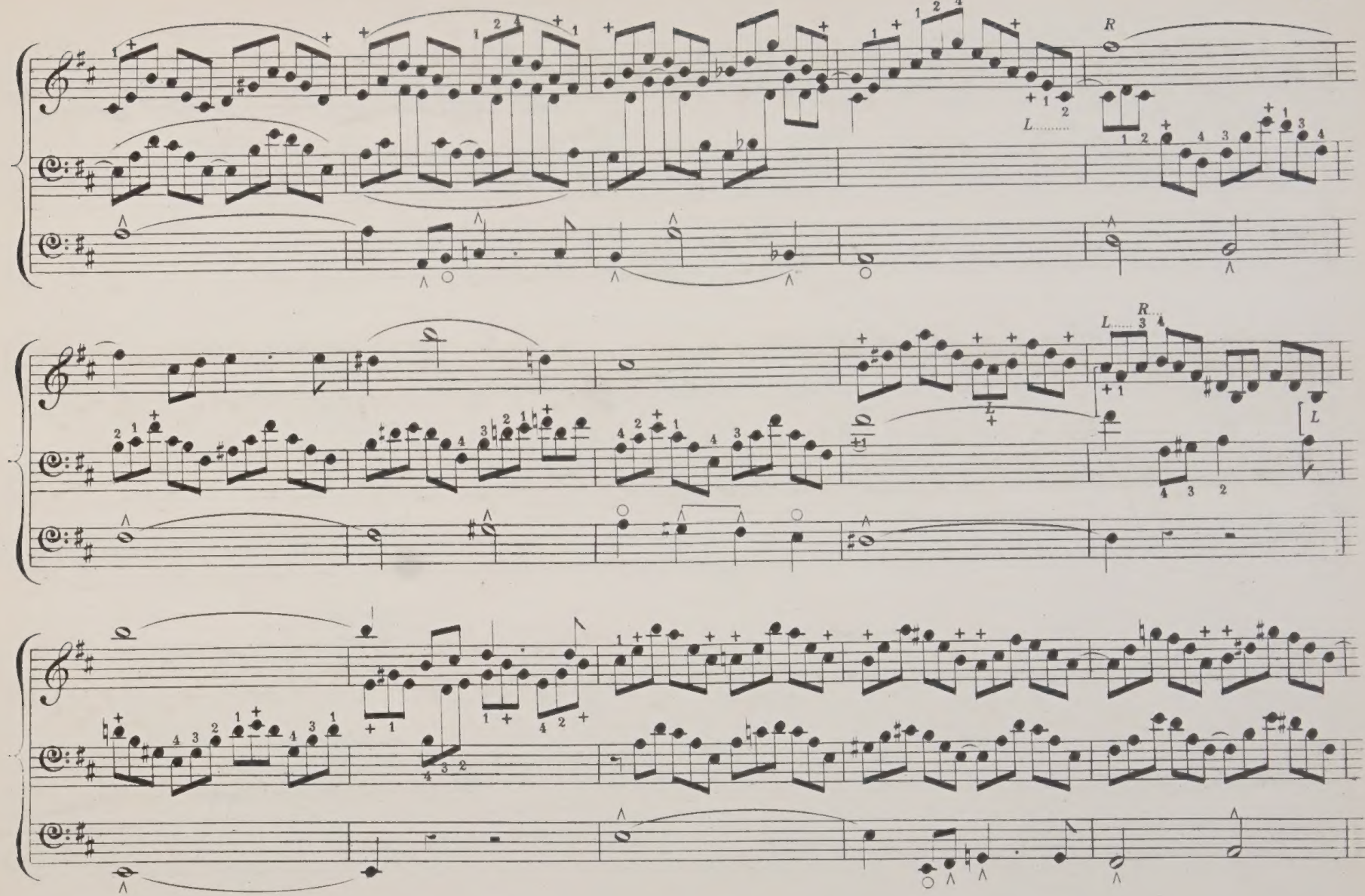
B. Coda.

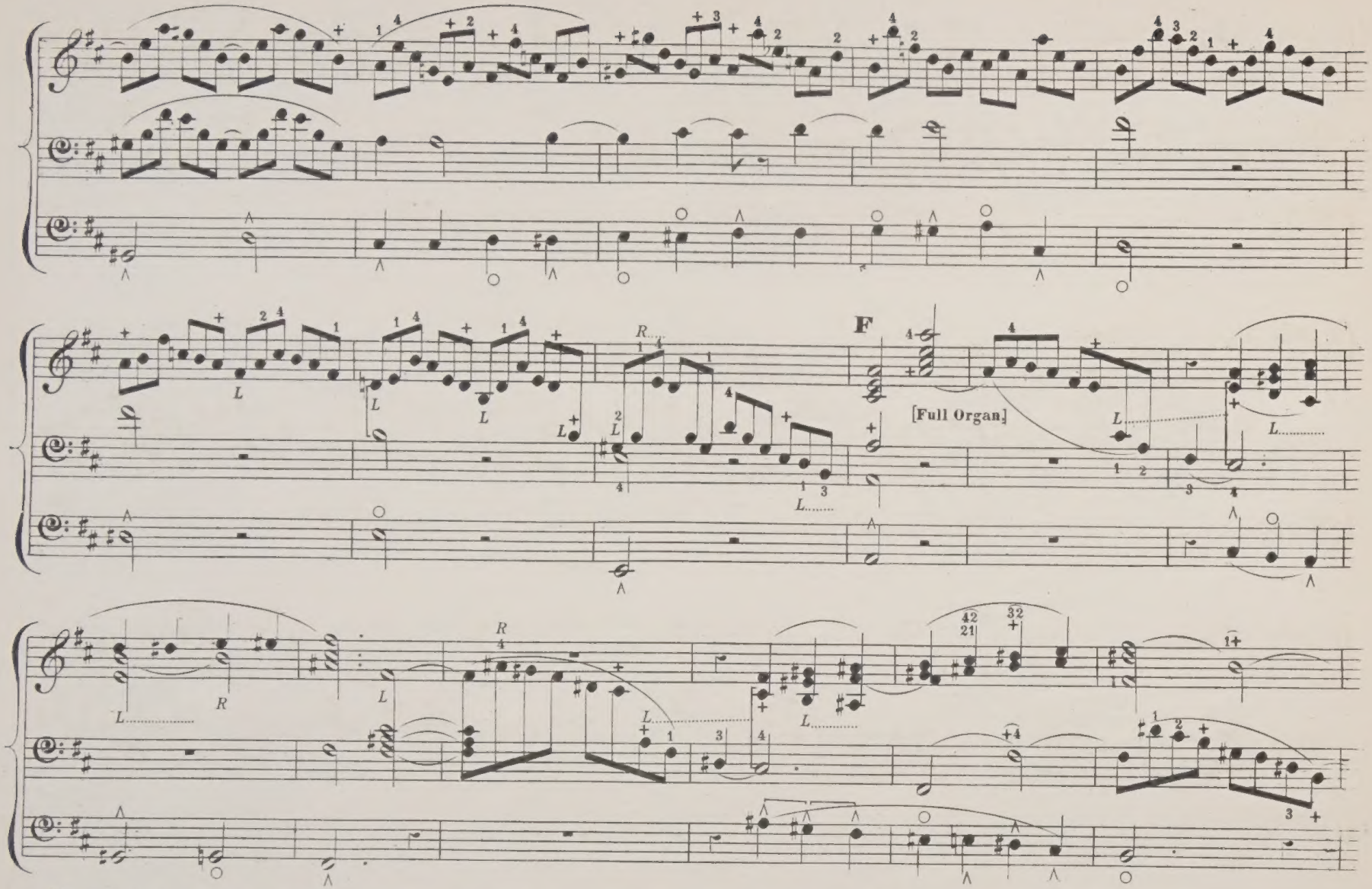


The design of this Allegro Maestoso is a mixed form; something which partakes of the character of both Rondo and Sonata forms, but which cannot be properly assigned to either. **C.** First Subject.

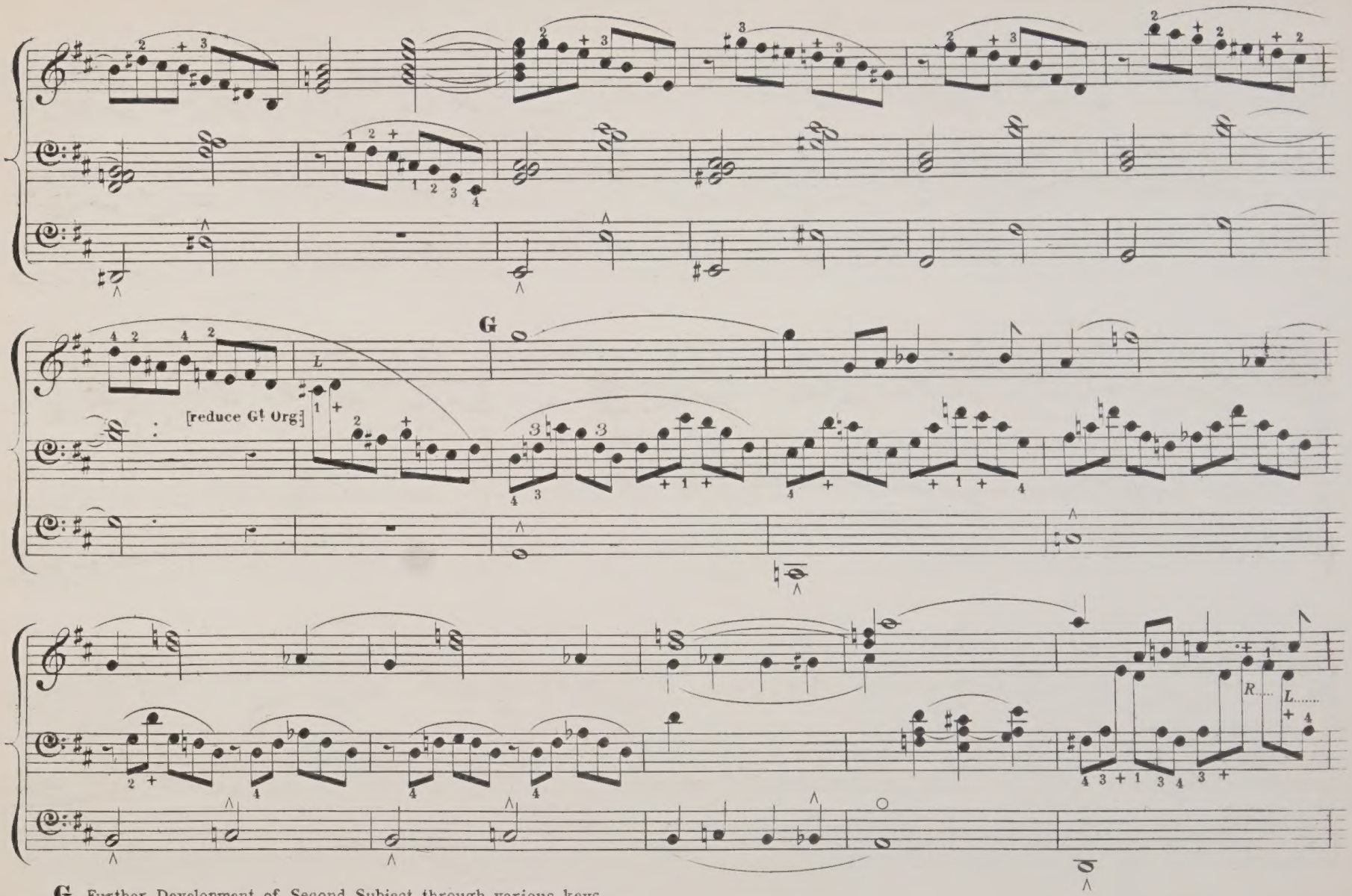


D. End of First Subject. **E**. Beginning of Second Subject, or Episode.

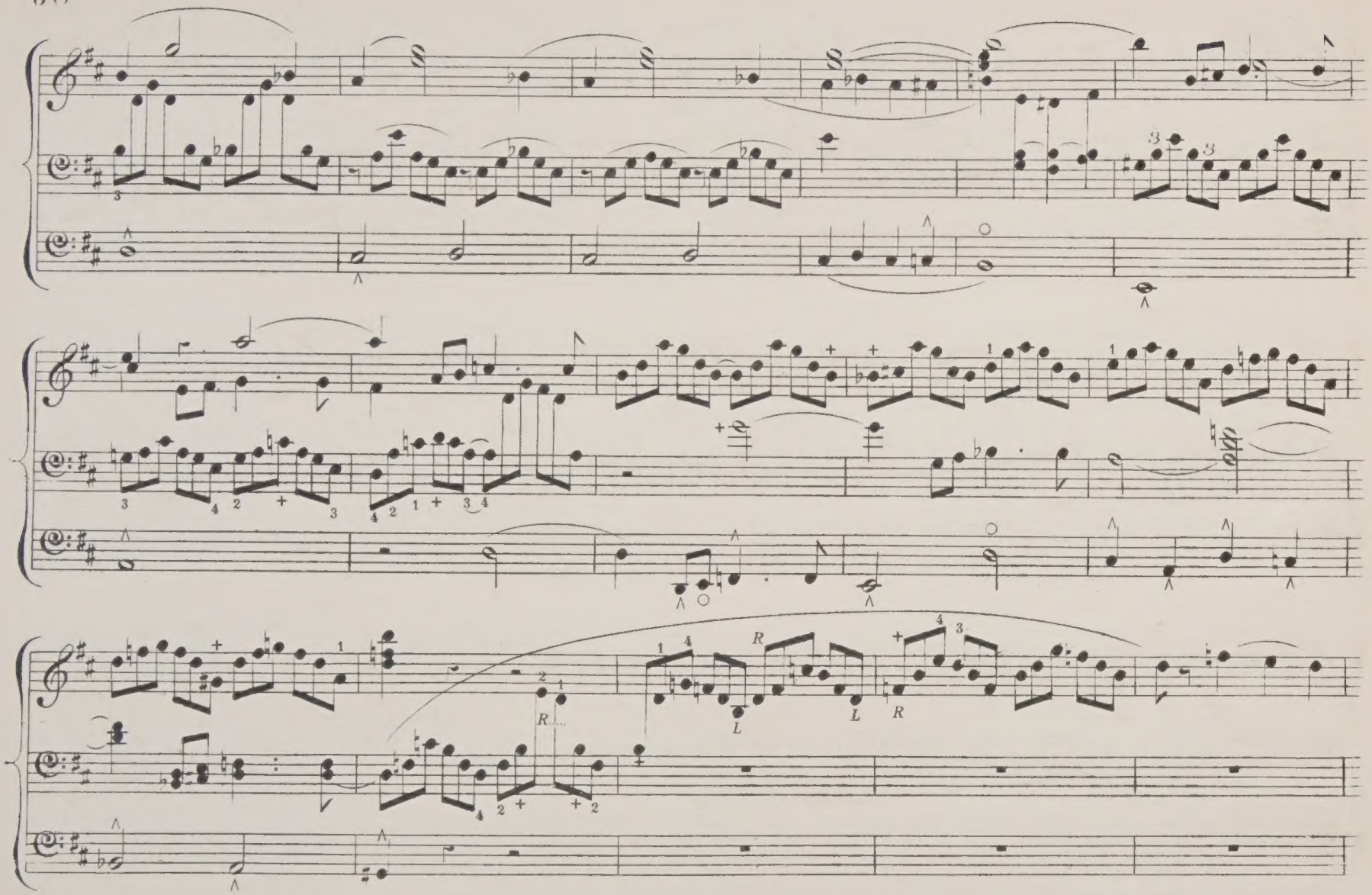


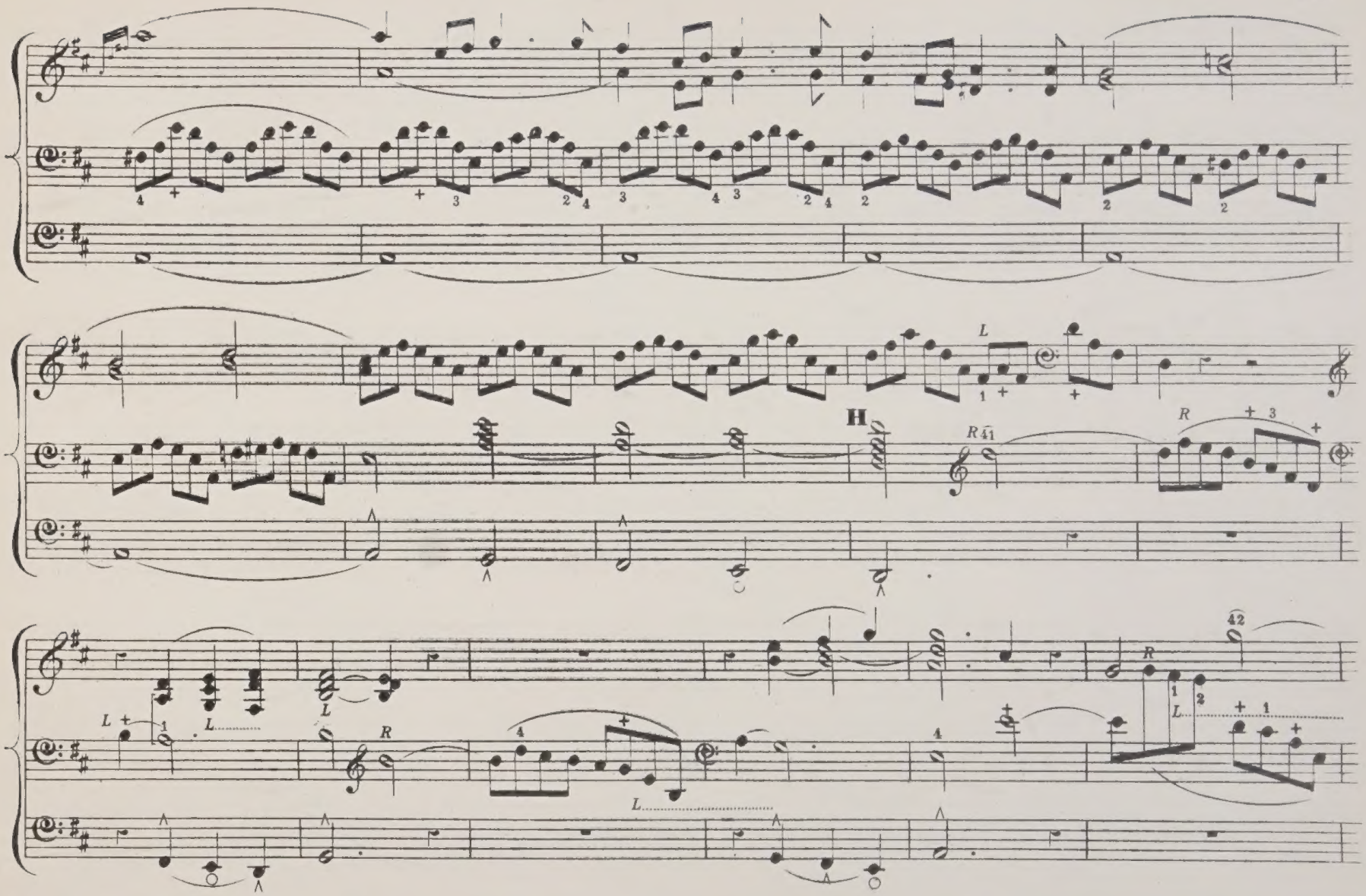


F. First Subject beginning in Dominant key. (Beginning of modulating or working out section of the movement.)

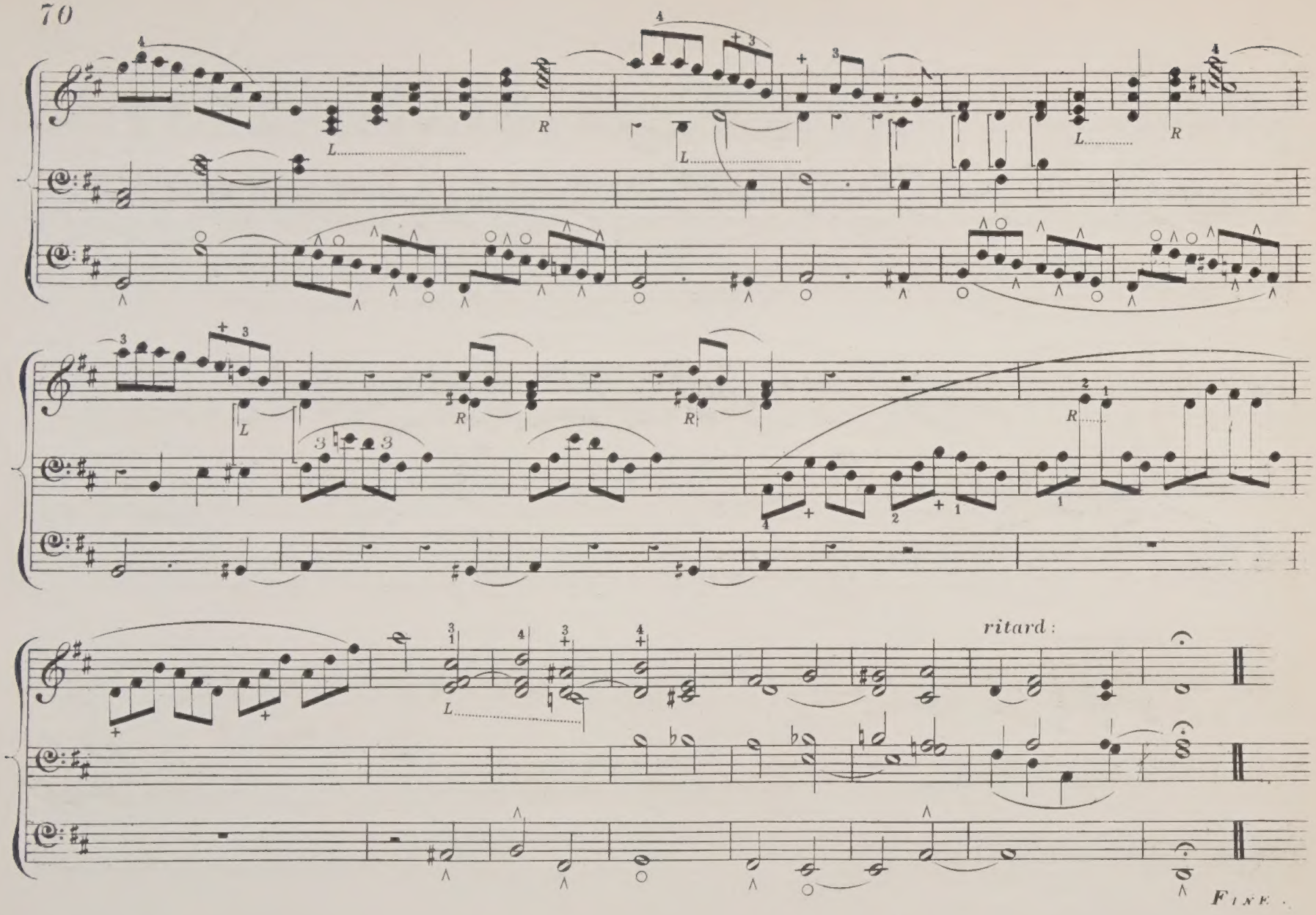


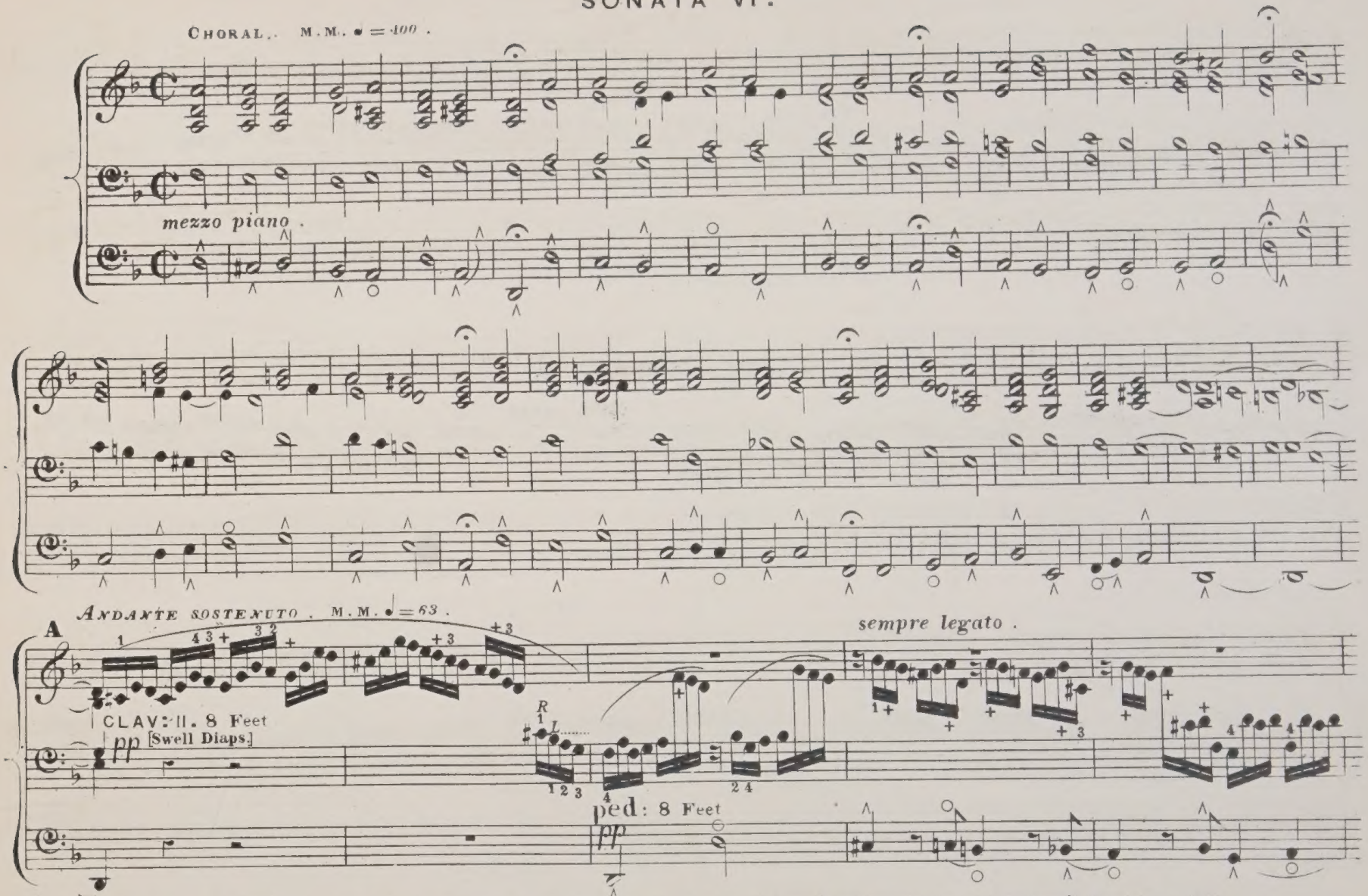
G. Further Development of Second Subject through various keys.





H. Return of First Subject in Tonic Key.

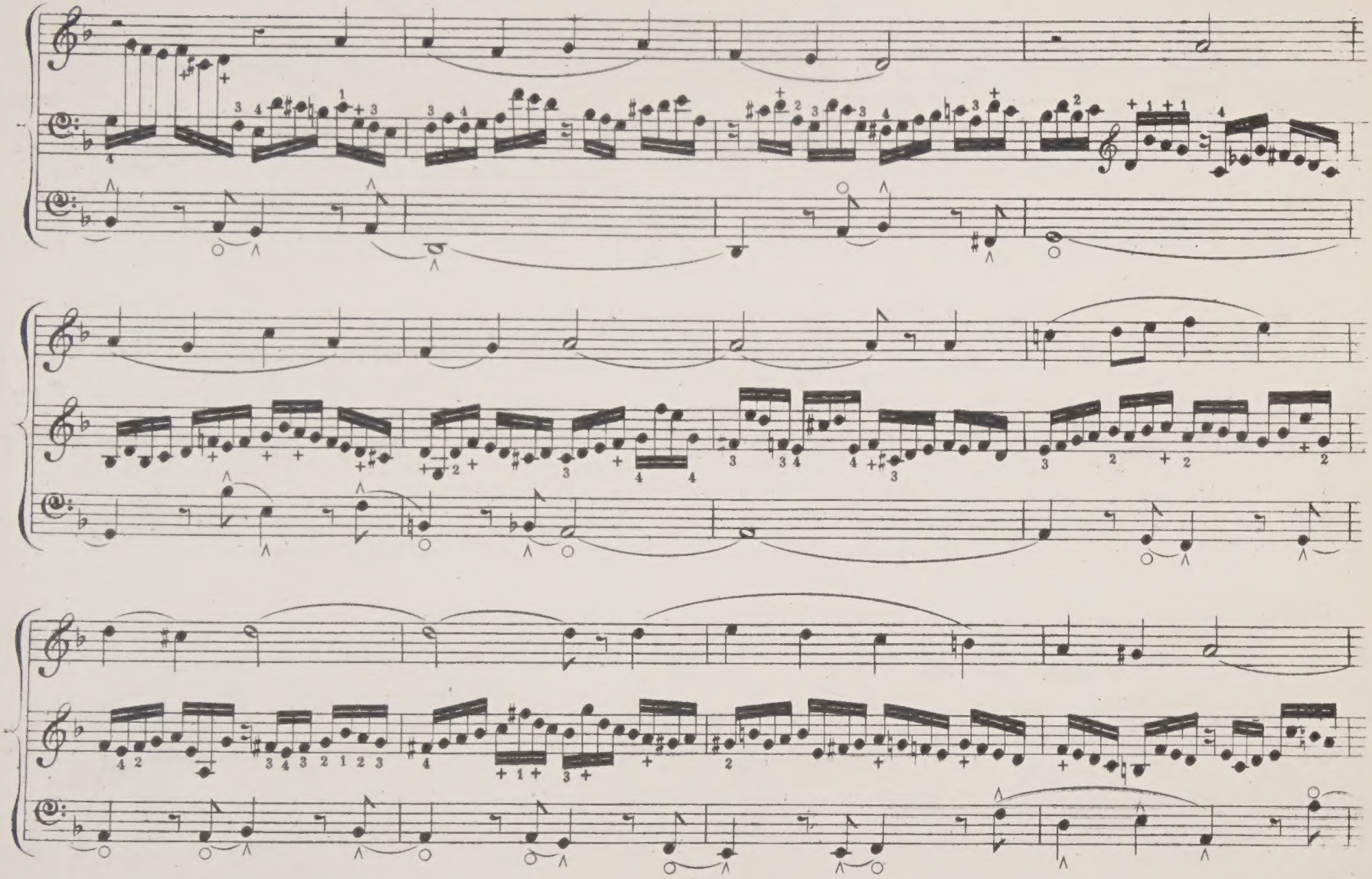

ritard:
FINE.

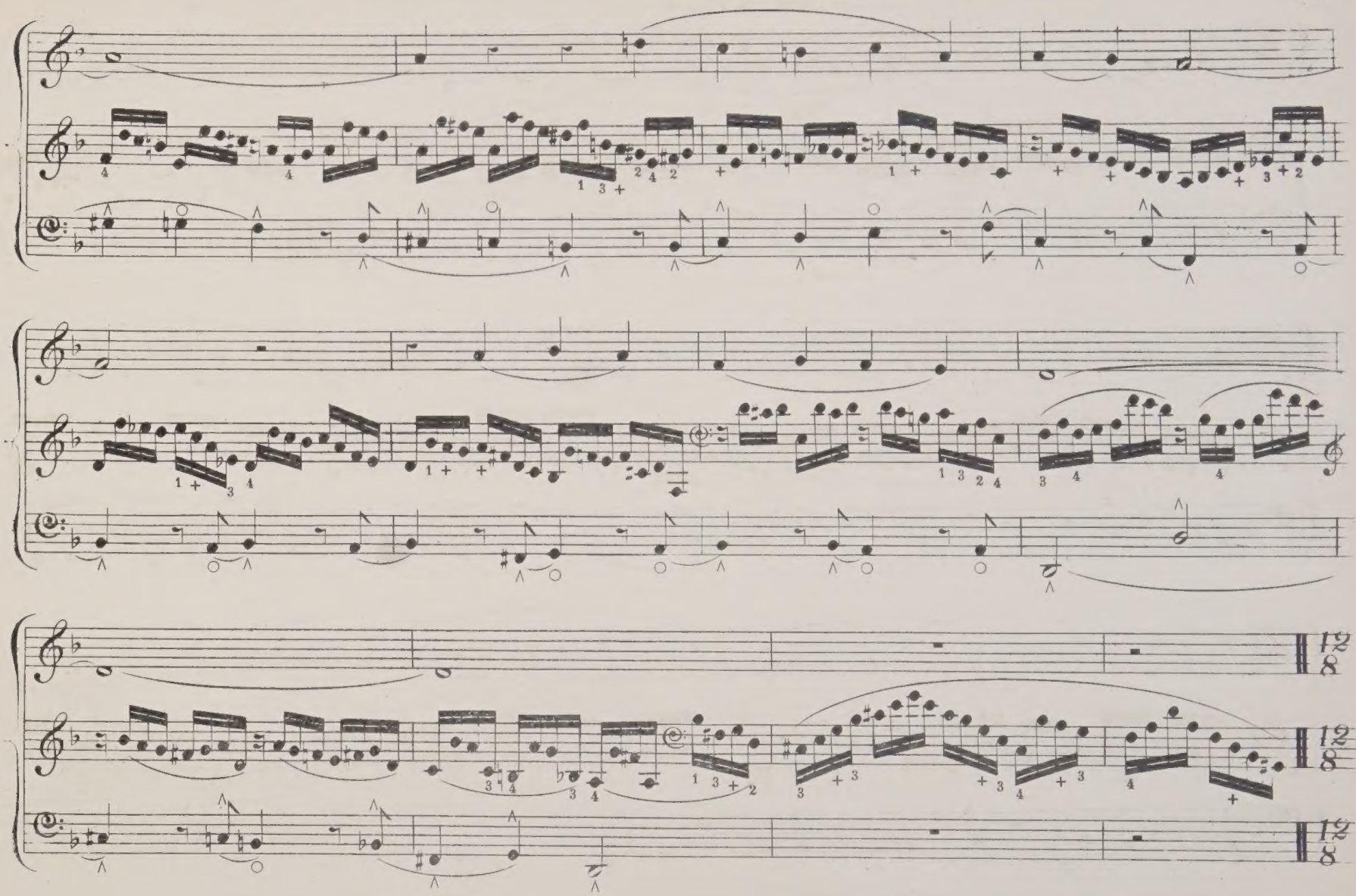


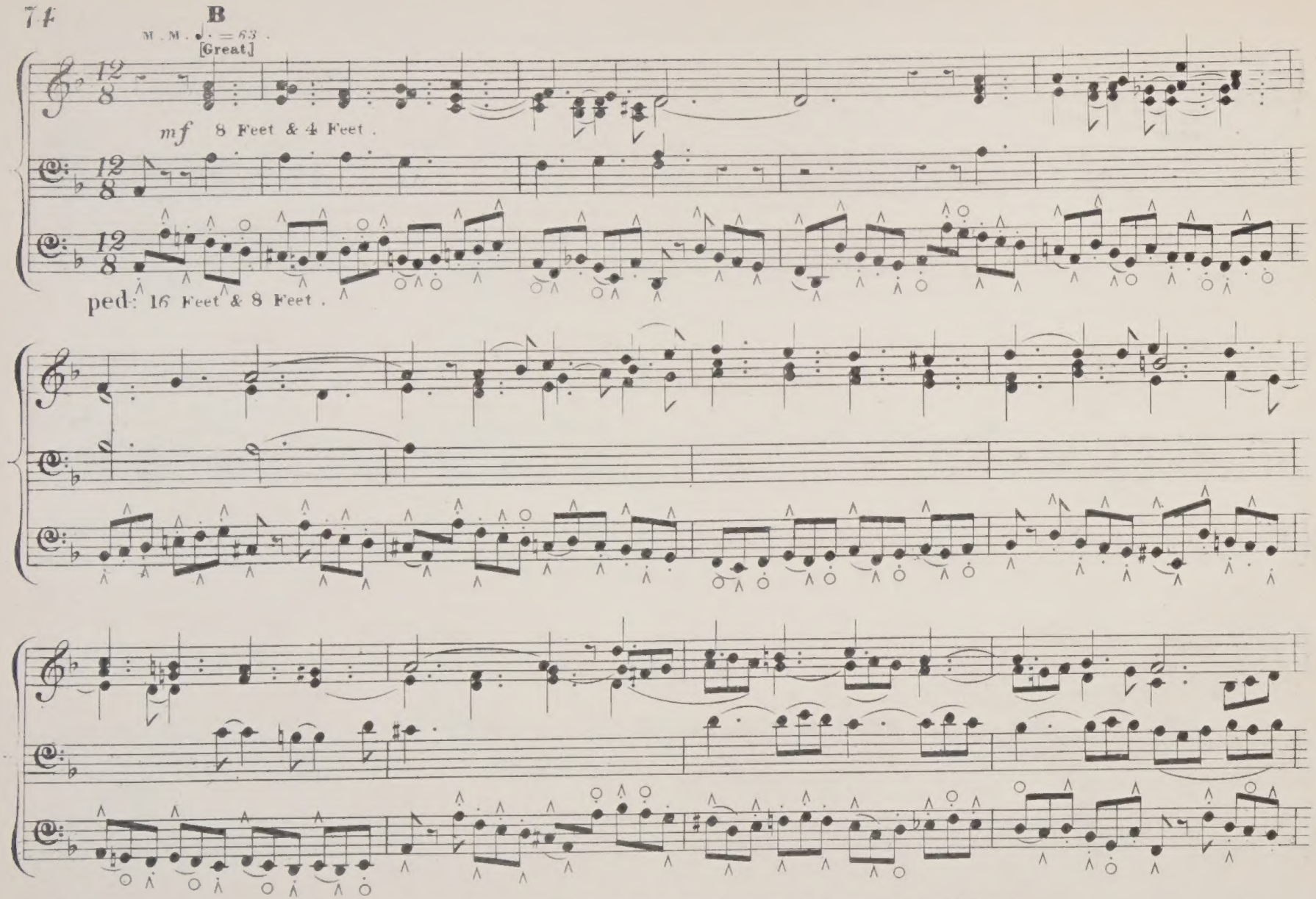
Choral "Vater unser im Himmelreich" (The Lord's Prayer) Melody by Martin Luther (?) from "Geistliche Lieder und Psalmen" Magdeburg 1540.
A. First Variation with Theme in the Treble part, accompanied by a Counterpoint of the Third Order in the middle part and a free bass.

[Gt Clarabella and 4 ft Flute]

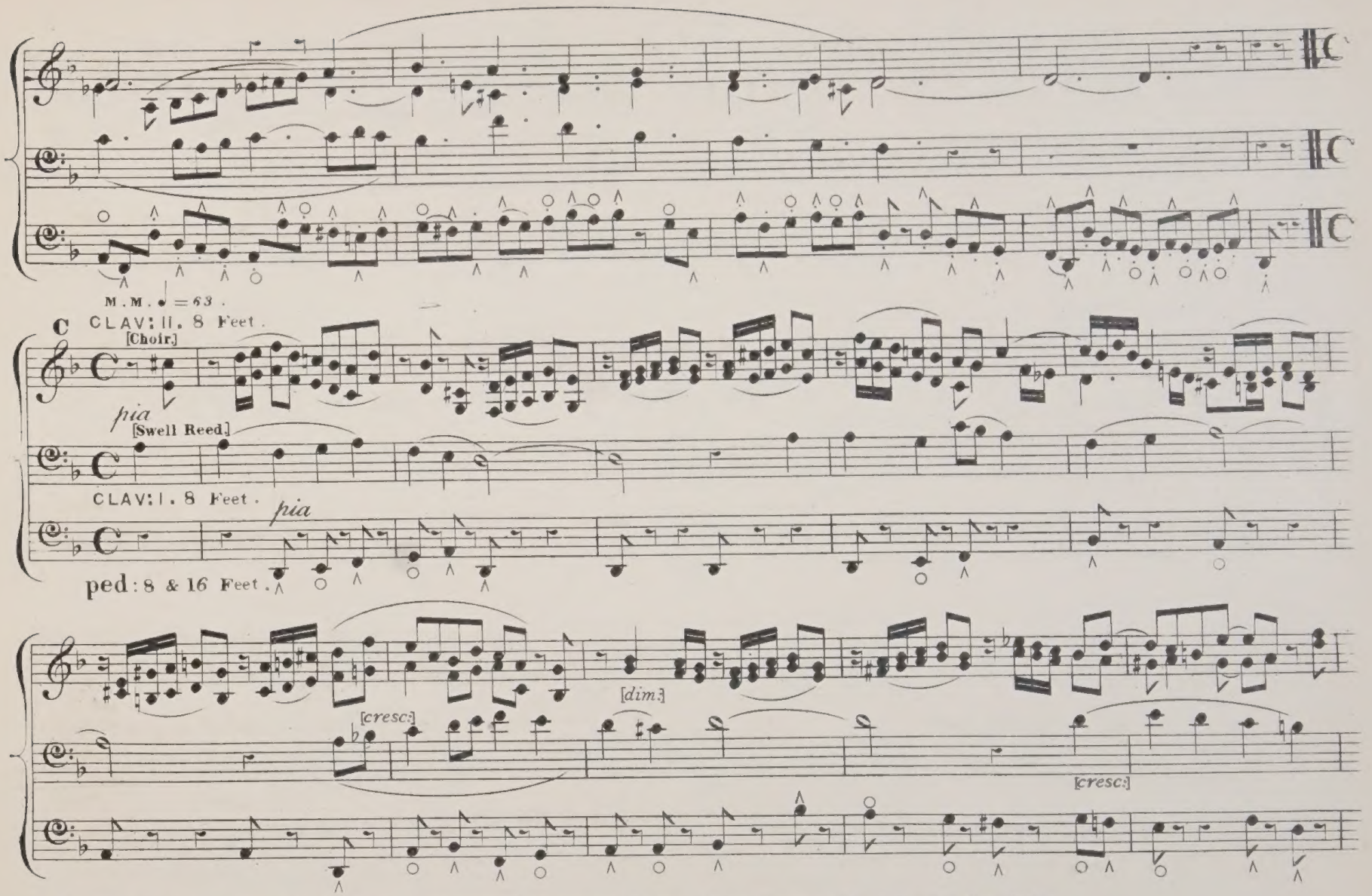
CLAV: I. *mezzo piano* 8 Feet & 4 Feet.



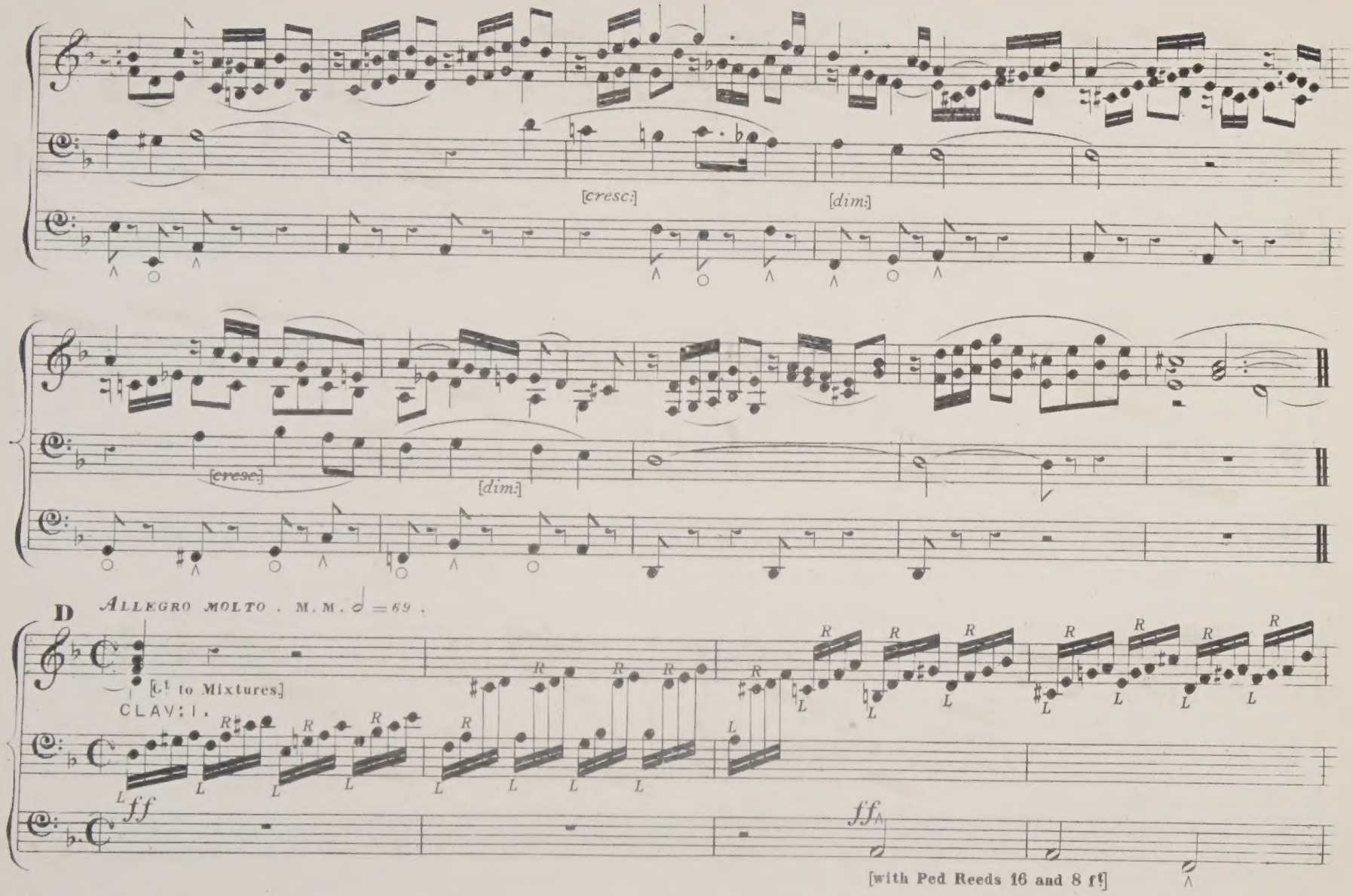




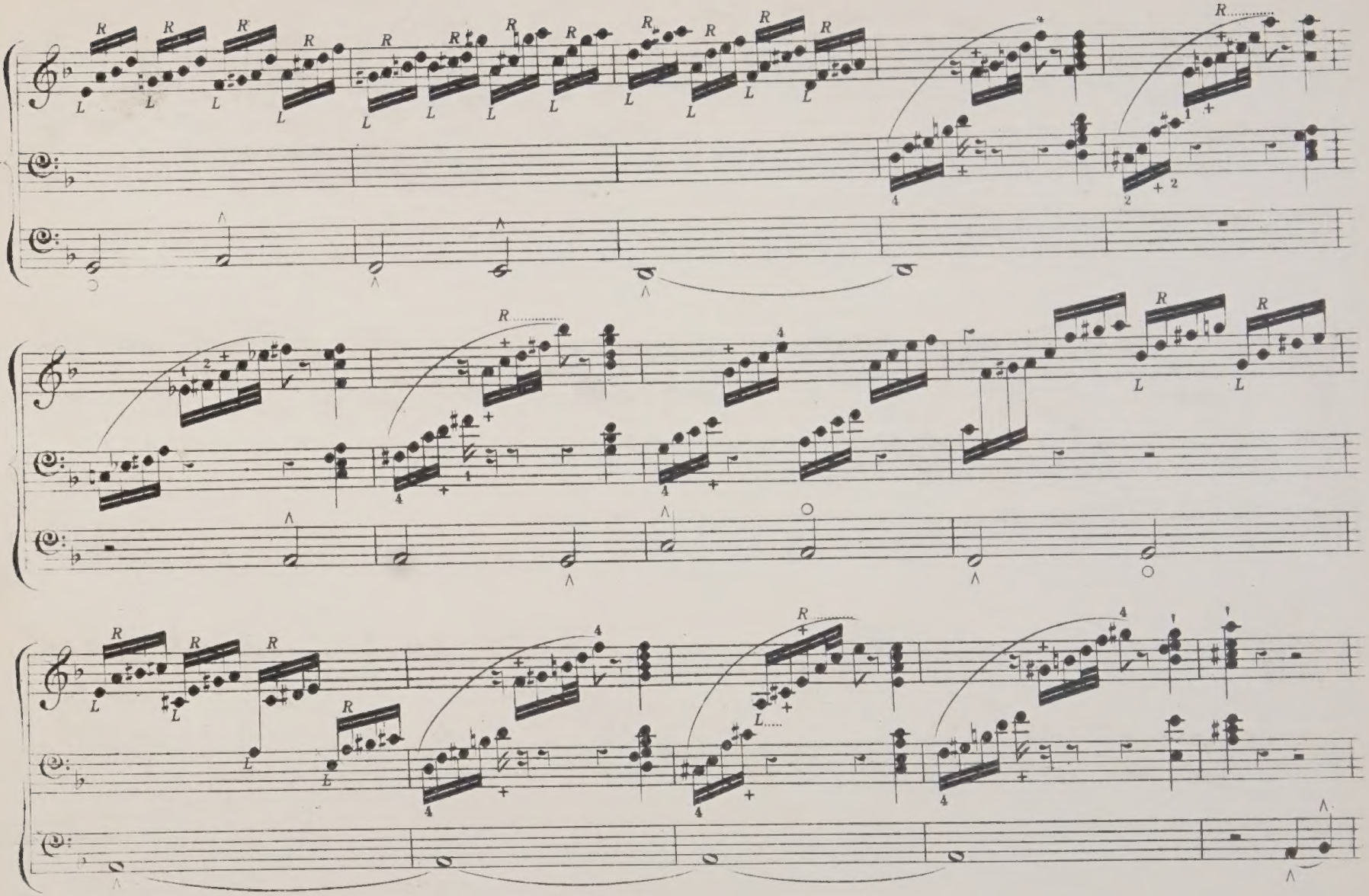
B. Second Variation with a Counterpoint of the Second Order (three notes to one of the Canto Fermo) in the Pedal part.

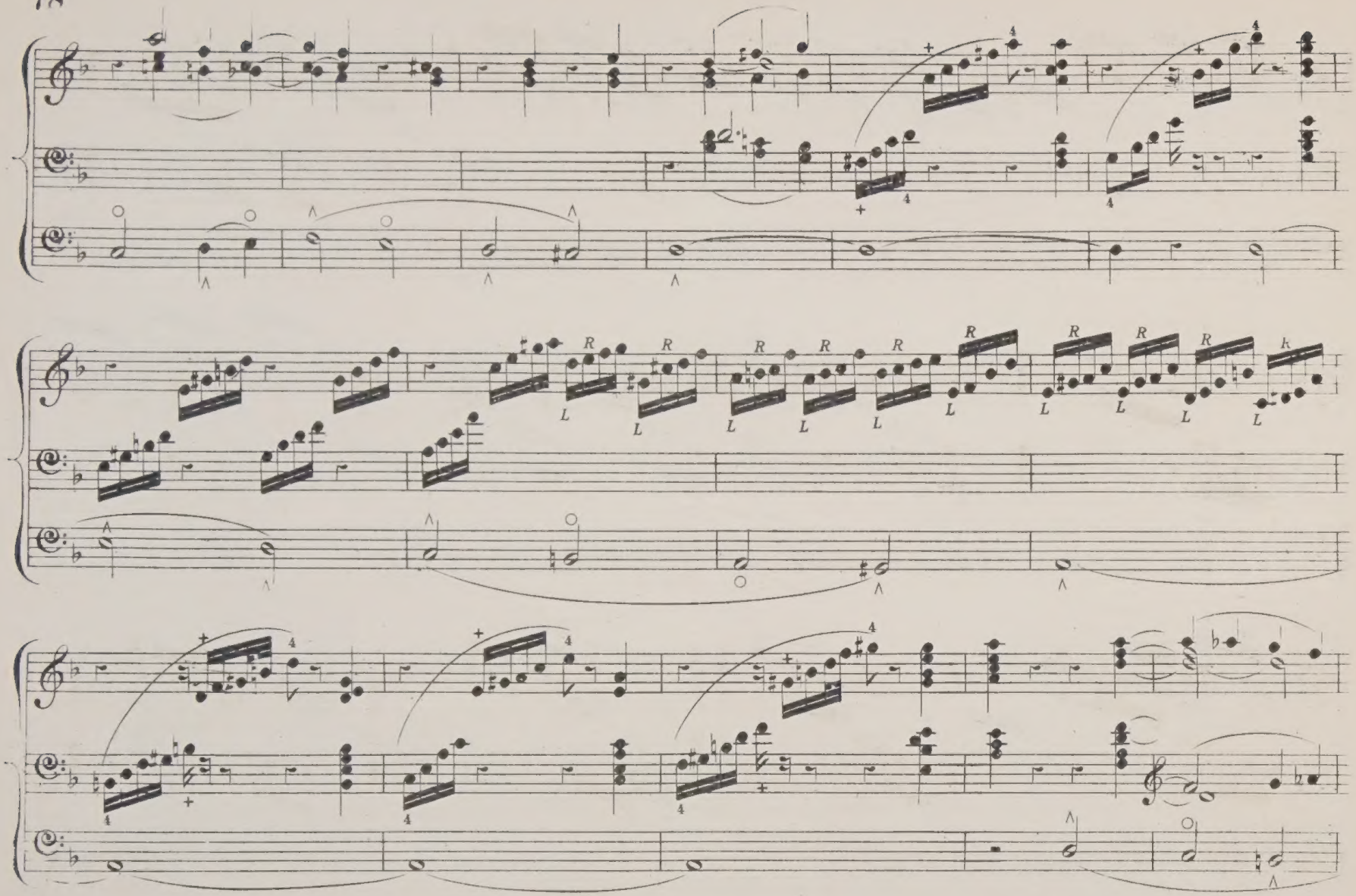


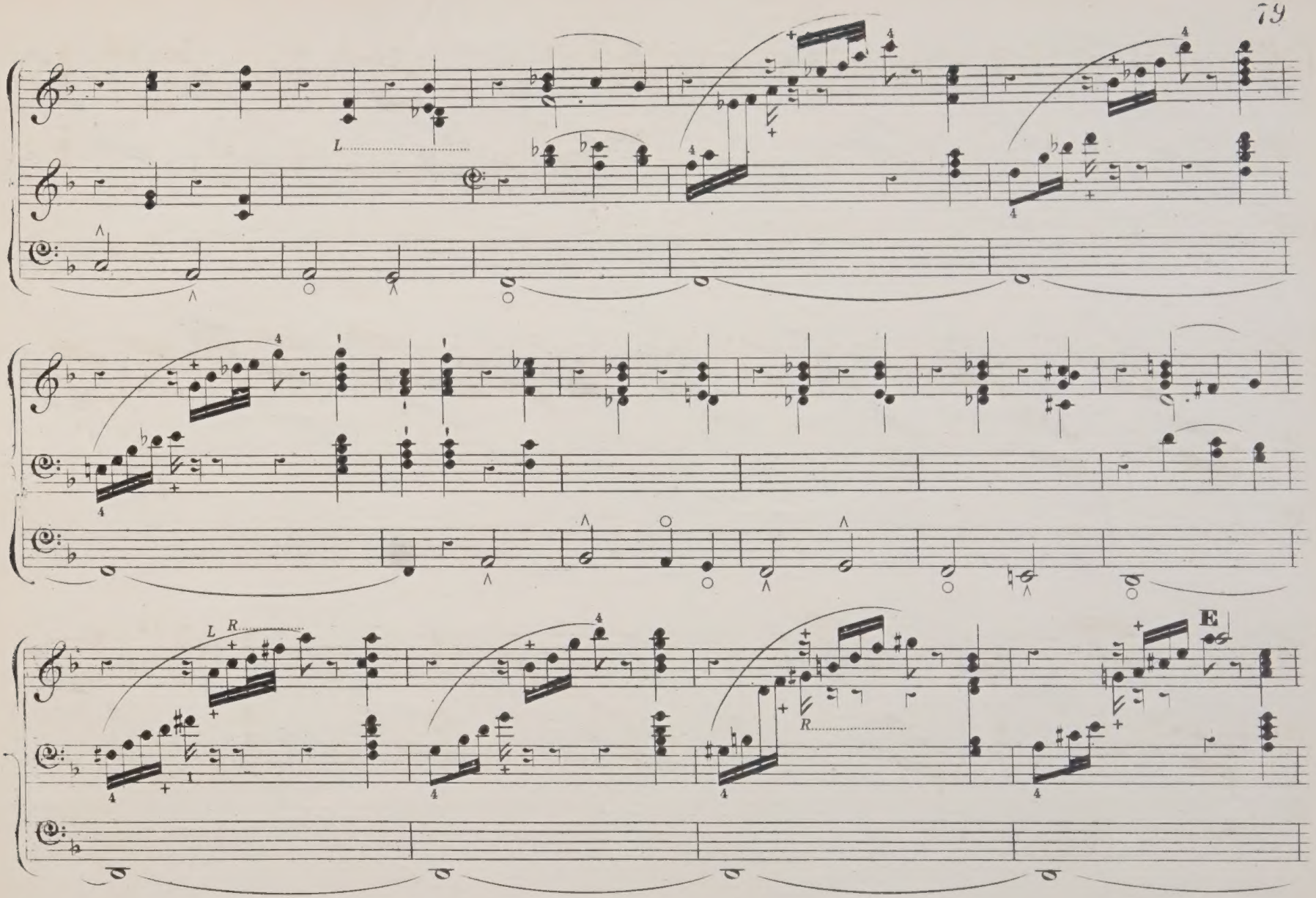
C. Third Variation. Theme in Middle part accompanied by various Melodic figures above and by a Staccato bass below.



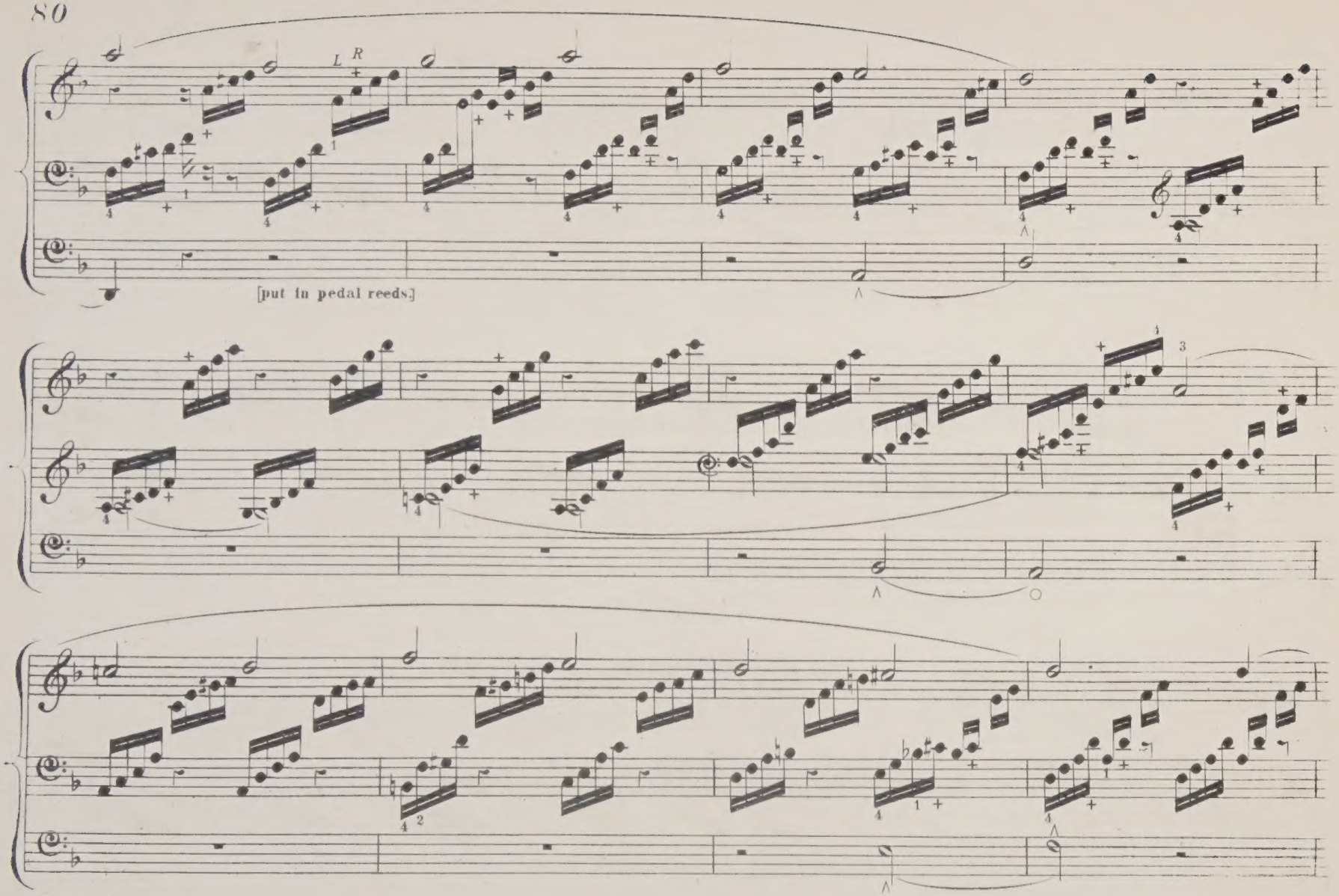
D. Fourth Variation. Melody of Choral in Pedal part.

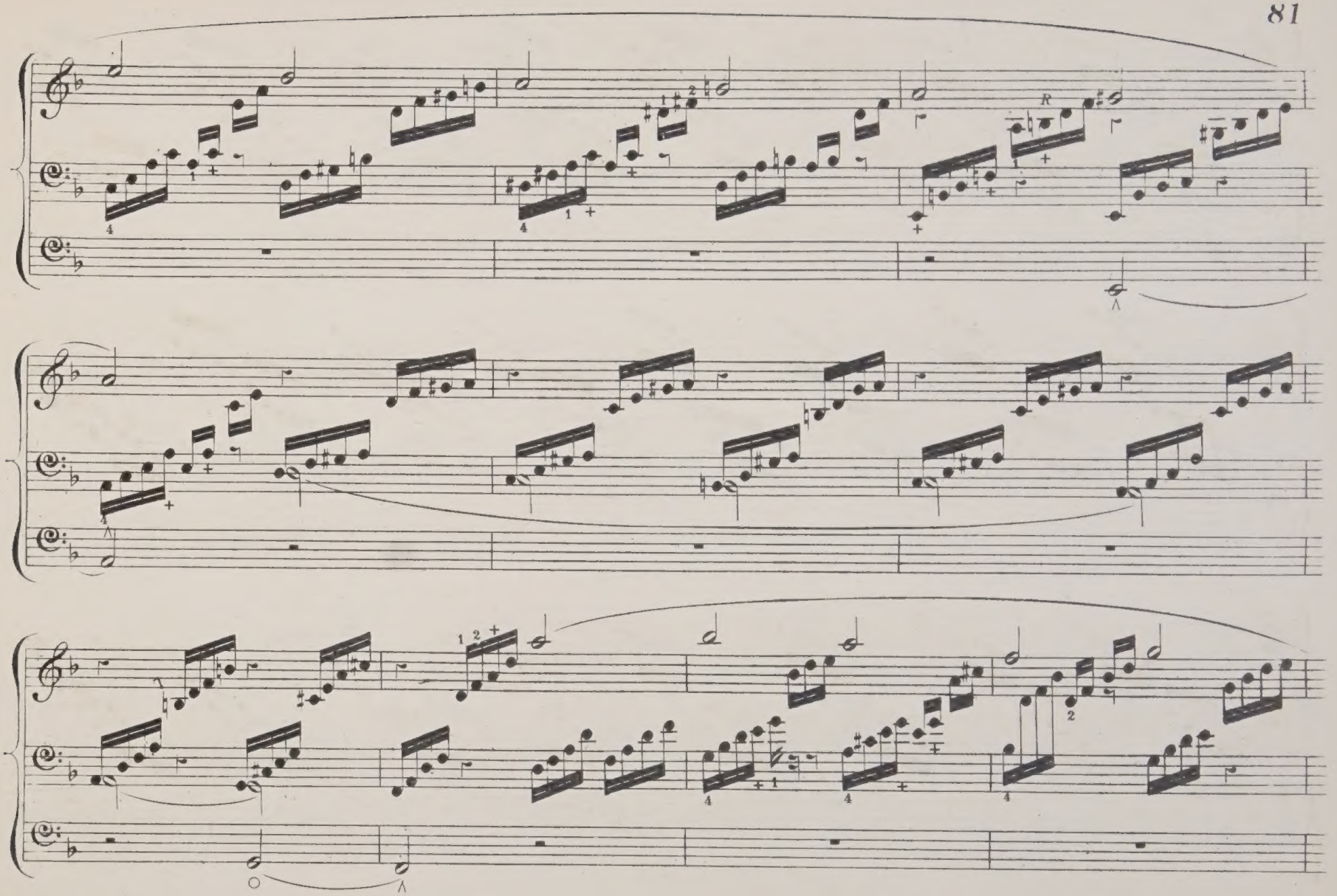


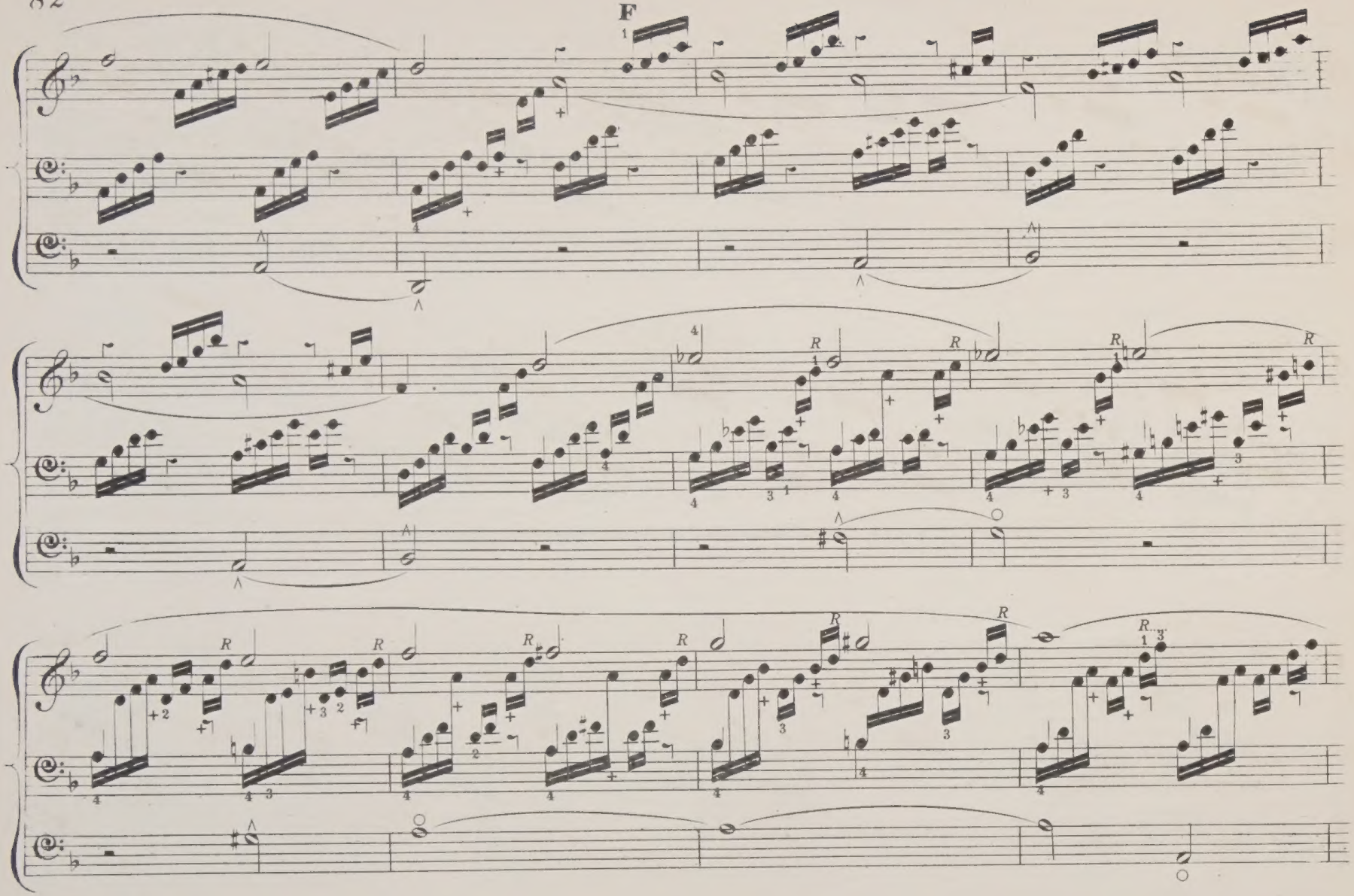




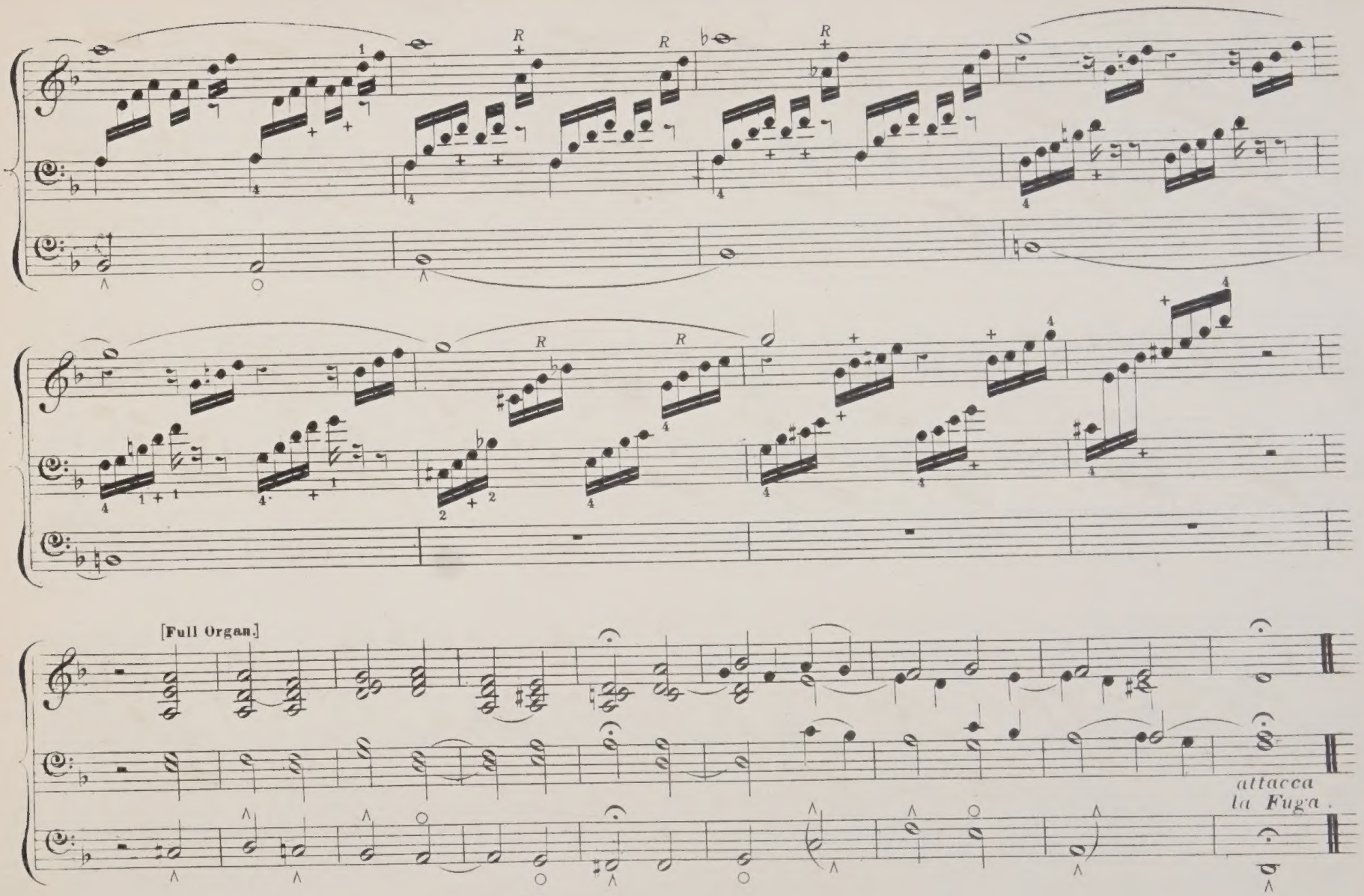
E. Melody of Choral in Treble part.


L R
[put in pedal reeds.]





F. Coda.


[Full Organ.]
attacca
la Fuga.

Fuga. M.M. ♩ = 96

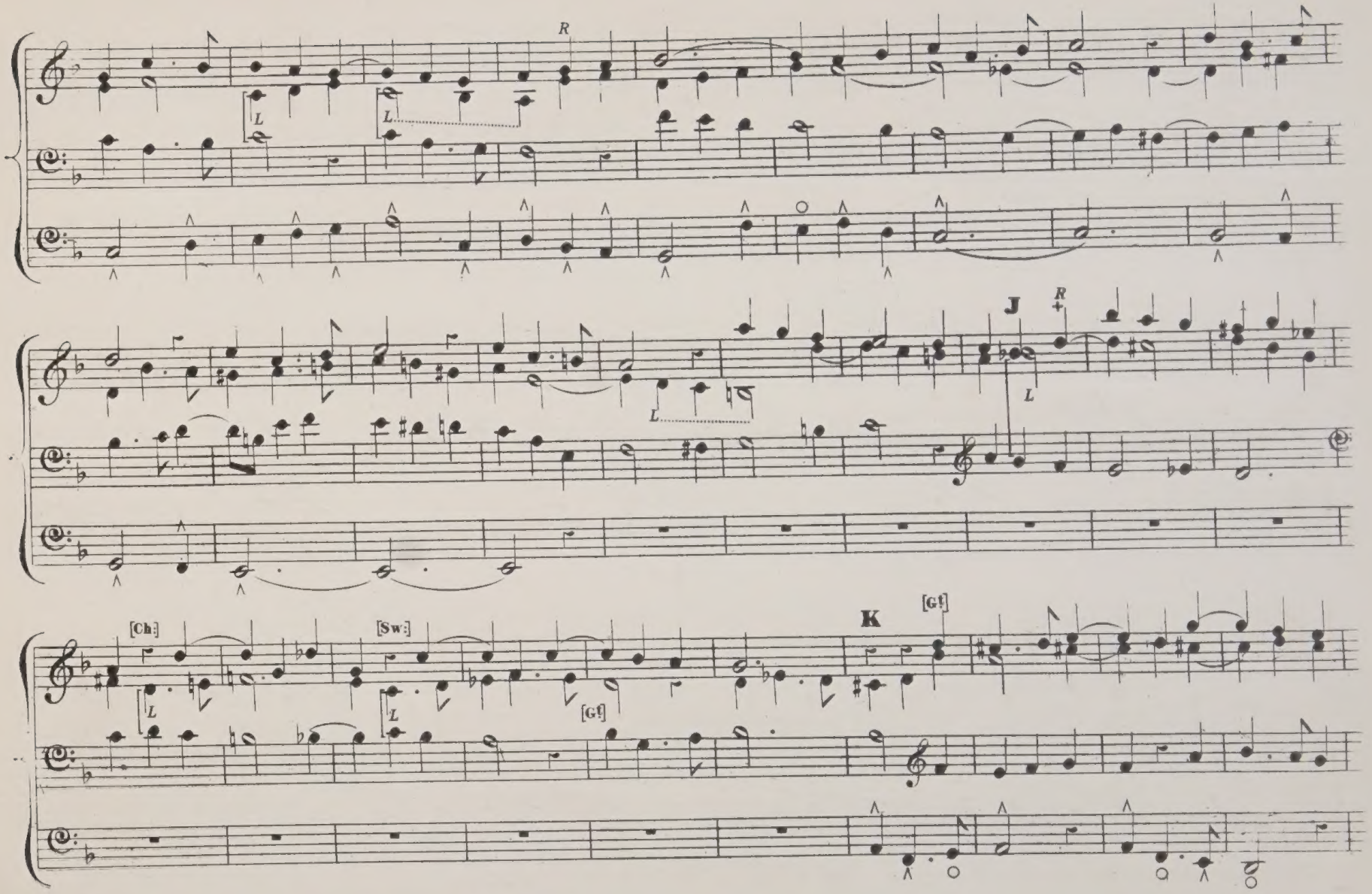
Sostenuto e legato.

G *for* [G! 8 & 4 f! with Sw: 8 & 4 coupled.]

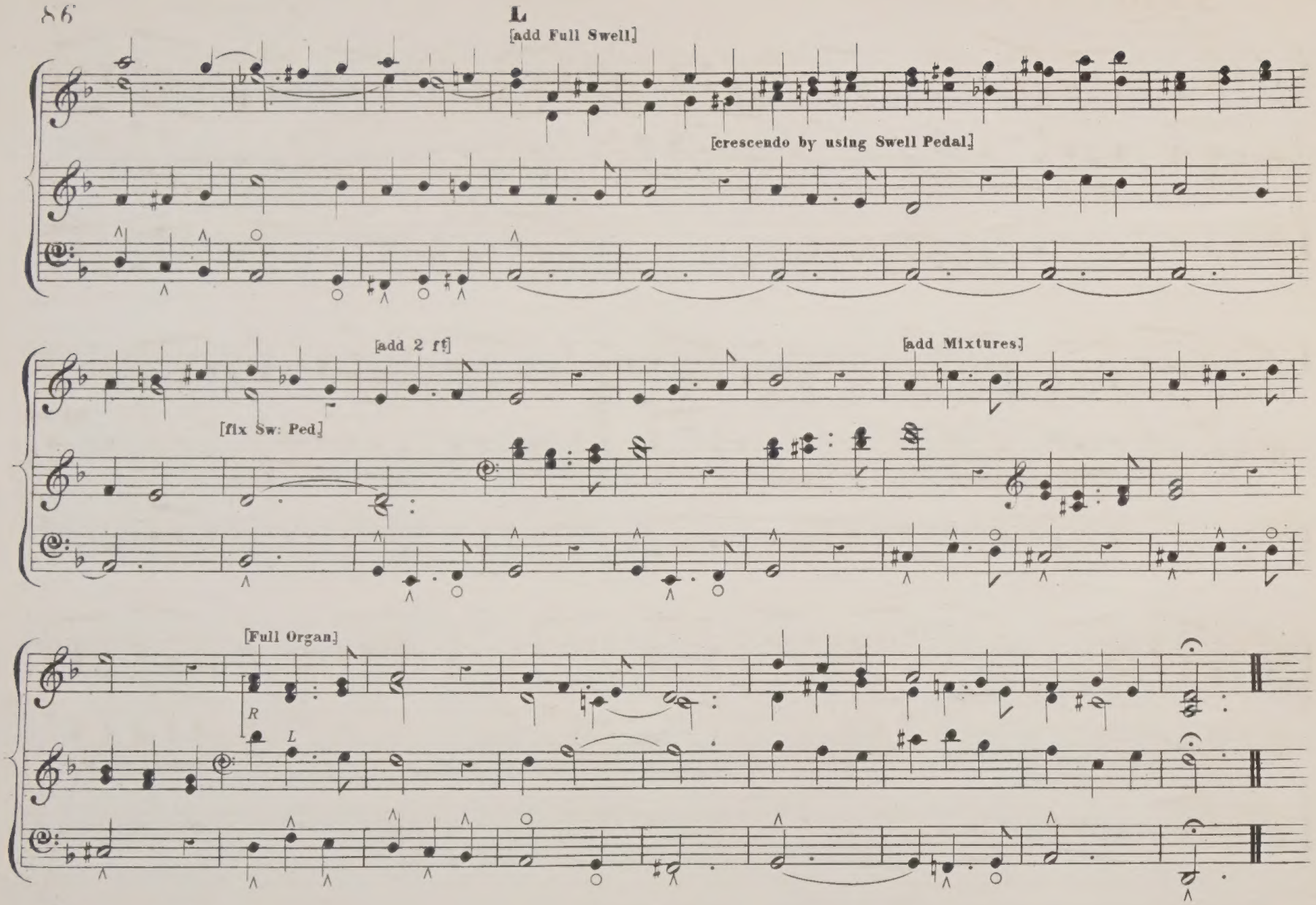
H

I

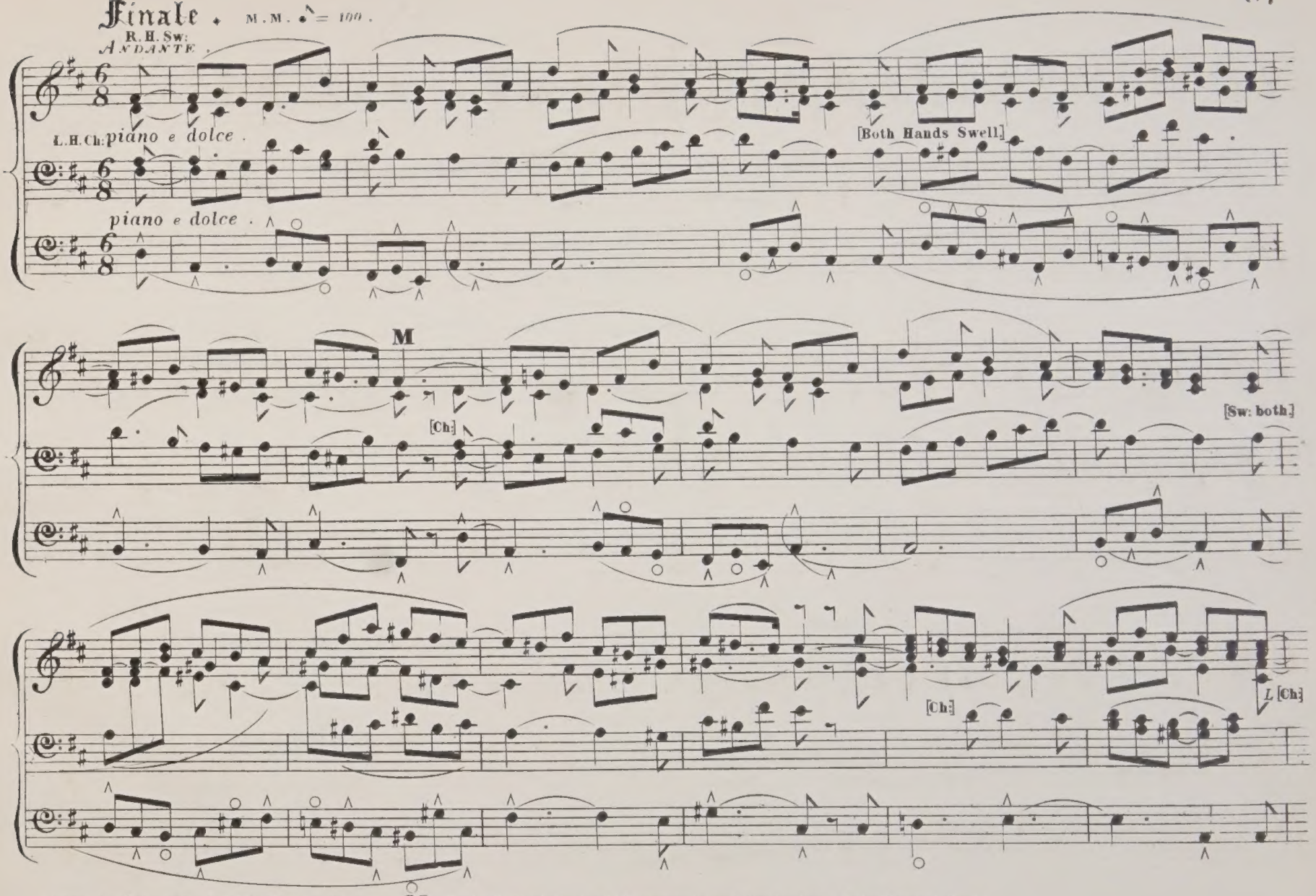
G. Fugue Subject derived from Melody of Choral. **H.** Counter Subject. **I.** End of Exposition.



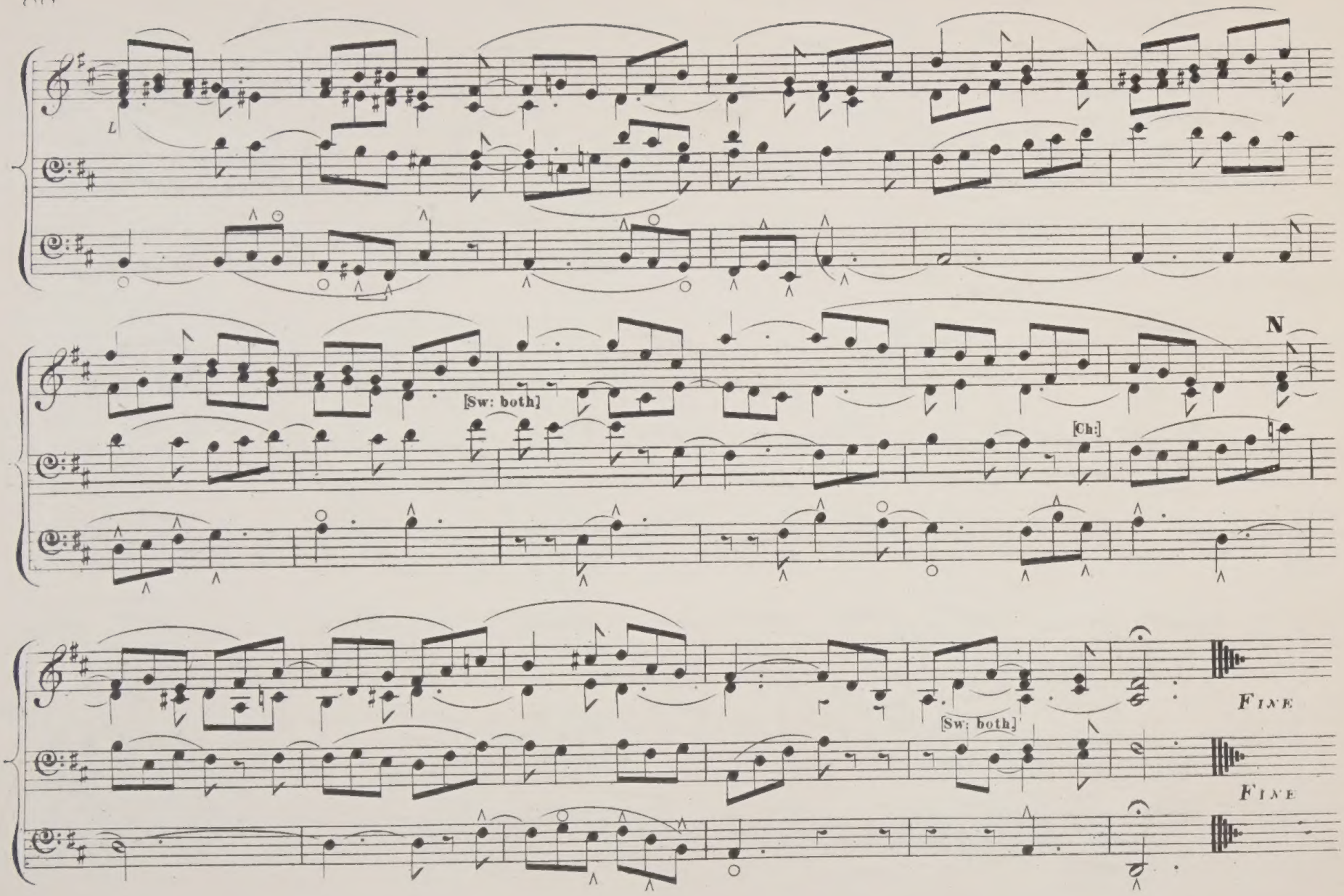
J. Episode. **K**. Beginning of Final Section of the Fugue.



L. Dominant Pedal.



This Andante is in Simple Binary Form. **M**. End of First Part of Movement, and beginning of the Second Part.



N. Coda.

DATE DUE SLIP

F. 255	

M 8 M53 OP=65 H22
MENDELSSOHN=BARTHOLDY FELIX
1809=1847
SIX GRAND SONATAS/
39752288 MUSIC

000015578172

M 8 M53 op.65 H22
Mendelssohn-Bartholody Felix,
1809-1847.
Six grand sonatas /
39752288 MUSIC

C2701